R E P O R T R E S U M E S

ED 018 410 TE 000 335

ENGLISH LANGUAGE ARTS IN WISCONSIN, A SEQUENTIAL GROWTH CURRICULUM IN ENGLISH LANGUAGE ARTS FOR THE KINDERGARTEN THROUGH GRADE TWELVE.

BY- POOLEY, ROBERT C.
WISCONSIN ENGLISH LANGUAGE ARTS CURRICULUM PROJECT
WISCONSIN STATE DEPT. OF PUB. INSTR., MADISON

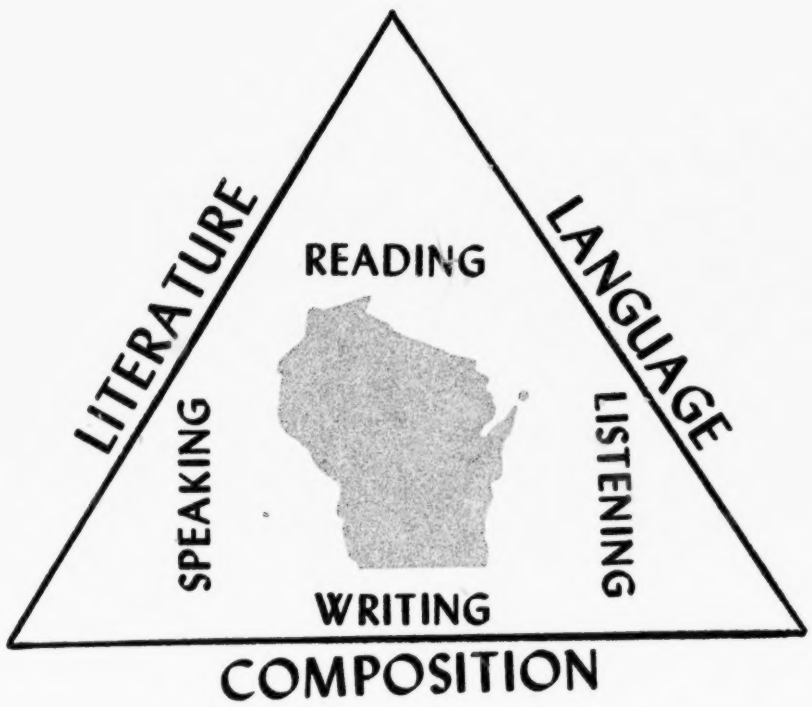
PUB DATE JAN 68
EDRS PRICE MF-$1.75 HC NOT AVAILABLE FROM EDRS. 457P.

DESCRIPTORS- *CURRICULUM GUIDES, *ELEMENTARY EDUCATION, *ENGLISH INSTRUCTION, *LANGUAGE ARTS, *SECONDARY EDUCATION, STATE CURRICULUM GUIDES, ABILITY LEVELS, BIBLIOGRAPHIES, COMPOSITION (LITERARY), GRAMMAR, LANGUAGE, LINGUISTICS, LITERATURE, ORAL COMMUNICATION, READING MATERIAL SELECTING, SEQUENTIAL APPROACH, SUPPLEMENTARY REALING MATERIALS, TEACHING MODELS, PROJECT ENGLISH,

THIS CURRICULUM GUIDE PRESENTS, IN REVISED AND CORRECTED FORM, THREE GUIDES PUBLISHED EARLIER AS EXPERIMENTAL EDITIONS--"TEACHING LITERATURE IN WISCONSIN" (1965), "TEACHING SPEAKING AND WRITING IN WISCONSIN" (1966), AND "TEACHING THE ENGLISH LANGUAGE IN WISCONSIN" (1967). THREE MAIN DIVISIONS OF THE GUIDE PRESENT THE LITERATURE, SPEAKING AND WRITING, AND LANGUAGE PROGRAMS, EACH OF WHICH CONTAINS SECTIONS FOR THE PRIMARY, INTERMEDIATE, AND JUNIOR AND SENIOR HIGH LEVELS. ELEMENTARY- AND SECONDARY-LEVEL BIBLIOGRAPHIES ARE INCLUDED FOR EACH SUBJECT DIVISION, AND AN INTRODUCTION AND TEACHING ILLUSTRATIONS ARE PROVIDED FOR EACH GRADE-LEVEL SECTION. THE LITERATURE DIVISION CONTAINS BASIC AND COLLATERAL READING LISTS FOR EACH OF THE FOUR GRADE LEVELS, AND MATERIALS CONCERNING THE USE OF THE LIBRARY IN THE TEACHING OF LITERATURE. THE DIVISION DEVOTED TO SPEAKING AND WRITING INCLUDES DISCUSSIONS OF MECHANICS AND OF SPEECH AND WRITING DEVELOPMENT FOR THE PRIMARY AND INTERMEDIATE LEVELS. SECTIONS FOR THE JUNIOR AND SENIOR HIGH LEVELS INCLUDE DISCUSSIONS OF SPEECH IN THE LANGUAGE ARTS, THE DEVELOPMENT OF WRITTEN EXPRESSION, SPELLING AND MECHANICS, AND STUDENT AND TEACHER EVALUATION OF WRITTEN EXPRESSION. IN PRESENTING THE LANGUAGE PROGRAM, THE GUIDE PROVIDES DISCUSSIONS OF CONCEPTS, THE DEVELOPMENT OF A CLASSROOM DIALECT, LANGUAGE PATTERNS, VOCABULARY, AND SEMANTICS FOR THE ELEMENTARY LEVELS. THE JUNIOR HIGH LANGUAGE SECTION ALSO DEALS WITH LANGUAGE ORIGIN AND GRAMMAR, AND INCLUDES MATERIALS OF SPECIAL INTEREST AT THIS LEVEL. THE SENIOR HIGH SECTION ADDS USAGE, DIALECT STUDY, THE HISTORICAL DEVELOPMENT OF ENGLISH, AND MATERIALS OF SPECIAL INTEREST. (THIS DOCUMENT IS AVAILABLE FOR $1.75 FROM PUBLICATION ORDER DIVISION, DEPARTMENT OF PUBLIC INSTRUCTION, 126 LANGDON STREET, MADISON, WISCONSIN 53702.) (RD)

ED018410

ENGLISH LANGUAGE ARTS IN WISCONSIN



WISCONSIN ENGLISH LANGUAGE ARTS CURRICULUM PROJECT

January, 1968

DEPARTMENT OF PUBLIC INSTRUCTION, MADISON, WISCONSIN

WILLIAM C. KAHL, State Superintendent

TE 000 335

A GUIDE TO TEACHING ENGLISH

The Wisconsin Department of Public Instruction is proud to publish this volume entitled, *English Language Arts in Wisconsin*. We are confident that it will make a significant contribution to the improvement of instruction in the Language Arts in the schools of Wisconsin and other places where it will be used. The process by which it came into being is somewhat unique in that it involved the contributions of literally thousands of Wisconsin teachers under the capable leadership of a distinguished scholar in this curriculum area, Dr. Robert C. Pooley. This volume, in a sense, distills the best thinking of teachers, teacher educators, and other authorities in the field into a practical and common-sense approach to the teaching of the English Language Arts.

Although much of this publication can be applied almost directly to the classroom experiences shared with pupil motivation arising from pupil-missed if it is used as a "recipe book." Undoubtedly the greatest benefit can be derived from its use as a guide to assist professional educators build classroom experiences that are meaningful and rewarding to children. Much still needs to be done to weave the raw material of this guide into classroom experiences shared with pupil motivation arising from pupil felt needs. Once these needs are identified, children do not work them down into neat little packages and categorize each package as literature or speaking and writing or the structure of the language. It is the responsibility of the educator working with children to help them meet their needs through the study of a wide variety of experiences. The study of literature, for example, cannot achieve its greatest possible good if it is done in isolation. The wise teacher will help children understand and appreciate the fact that good writing expresses the author's ideas and his feelings in such a way that the reader can share them. The teacher seeks to inspire youngsters also with the desire to be able to express ideas and feelings clearly. In doing so, speaking, writing, listening, the language itself become involved in an integrated package directed toward the meeting of individual and group needs. As teachers and other school personnel devise such units, test them, revise them, and further refine them, children will be developing better skills and habits of communication through the use of the English language.

It is in this spirit of professional guidance and leadership in the English language arts that I commend this publication to the teachers, supervisors, and administrators of Wisconsin.

Robert C. Van Raalte
Assistant Superintendent
of Public Instruction

These materials were developed by the English Curriculum Center of the Department of Public Instruction of the State of Wisconsin under a contract from the Cooperative Research Division of the U. S. Office of Education. They are for the use of the Wisconsin teachers and administrators who contributed to their development. Permission to quote should be addressed to the Assistant Superintendent of Public Instruction 126 Langdon Street, Madison, Wisconsin 53703.

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL BY MICROFICHE ONLY HAS BEEN GRANTED BY Wisconsin Dep of Pubic Instr. TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U. S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

ENGLISH LANGUAGE ARTS IN WISCONSIN

A sequential growth curriculum in English language arts for the kindergarten through grade twelve.

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

Prepared by Wisconsin teachers for the children and youth of Wisconsin as an activity of the Wisconsin English Language Arts Curriculum Project, Robert C. Pooley, Director.

1967

15000—107

I

ACKNOWLEDGEMENTS

THE LITERATURE PROGRAM

Elementary Level

Harriet Angelich, Stevens Point
Ann Dubbe, River Falls
Violet Littlefield, Sheboygan
Myrtle Nyberg, West Allis
Margaret Moss, Madison
Sister John Mary, Mequon
Ella Stedman, Sturgeon Bay
Clarence Sylla, Glenwood City
Esther Utoft, Luck
Alice Wittkopf, Fond du Lac
Bernice Wirth, Cedarburg
Marian Zaborek, Janesville

Secondary Level

Frederic B. Baxter, West Bend
Mary Beranek, Mauston
Edythe Daniel, Platteville
George Kanzelberger, Manitowoc
John Karls, Milwaukee
Robert Pickering, Delavan
Irna Rideout, La Crosse
Lela B. Stephens, South Milwaukee
Joyce Steward, Madison
Hazel Thomas, Milwaukee
Gladys Veidemanis, Oshkosh
Edna Weed, Crivitz
Margaret E. Zielsdorf, Wausau

Director ——— Dr. Robert C. Pooley, Madison
Associate Director ——— Dr. Leonard V. Kosinski, Madison
Special Consultant ——— Dr. Mary Elizabeth Smith, Stevens Point

THE SPEAKING AND WRITING PROGRAM

Elementary Level

Iris D. Brown, Racine
Martha Kellogg, Madison
Grace Feller, Monona
Helen E. Hansen, Ripon
Ruth B. Ostrander, Ellsworth
Jean Russert, Madison
Gertrude Urquhart, Milwaukee
Thelma L. Vanasse, Spring Valley
Peg Wells, River Falls

Secondary Level

Robert P. Ademino, Spooner
Roy V. Boyer, Chippewa Falls
Lillie Carlson, Barron
Judith Davies, Racine
Geraldine Droegkamp, Delafield
Elda Reddeman, Wisconsin Dells
Lond Rodman, Madison
Sister Mary Hester, Milwaukee
Marylou Patterson, Eau Claire

Director ——— Dr. Robert C. Pooley, Madison
Associate Director ——— Dr. Leonard V. Kosinski, Madison
Consultant ——— Dr. Nicholas J. Karolides, River Falls
Consultant ——— Dr. Walter Engler, River Falls
Special Assistant ——— Dr. Ruth E. Falk, Madison

ACKNOWLEDGEMENTS

THE LANGUAGE AND GRAMMAR PROGRAM

Planning Committee

Dr. Clarence A. Brown, Eau Claire State University
Professor Jarvis E. Bush, Oshkosh State University
Professor Lura B. Carrithers, University of Wisconsin-Milwaukee
Professor Edythe Daniel, Platteville State University
Sister M. Francele, Mount Mary College, Milwaukee
Dr. Nicholas Karolides, River Falls State University
Professor Verna Newsome, University of Wisconsin-Milwaukee
Professor Corinne Forster, Whitewater State University

Curriculum Committee — Elementary Level

Margaret Johnson, Stevens Point
Janice Lehnherr, Monona
Constance Nerlinger, Verona
Sister M. Jean Raymond, Elkhorn

Curriculum Committee — Secondary Level

Beatrice Antholz, Minneapolis
Marie Cahill, Eau Claire
Margaret Hanson, Madison
Ben Hawkinson, River Falls
Al Jacobson, West Bend
Forrest Johnson, Minocqua
Jane Reed, Shawano
Fern Stefonik, Rhinelander
Tom Swenson, Manitowoc
Emily Timmons, Kenosha
Lois Wagner, Waukesha

Director	Dr. Robert C. Pooley, Madison
Associate Director	Dr. Leonard V. Kosinski, Madison
Assistant Director	Professor Verna Newsome, Milwaukee
Assistant Director	Mr. Chester Pingry, Madison
Secretary	Mrs. Susan Wood, Madison
Editor	Mrs. Alison H. Dawson, Madison
Editor	Mr. Kirkland C. Jones, Madison

TABLE OF CONTENTS

FOREWORD VIII

THE LITERATURE PROGRAM 1

SOME THOUGHTS ABOUT LITERATURE 1
TYPES OF ORGANIZATION OF ENGLISH 5

PART ONE: THE LITERATURE PROGRAM IN THE ELEMENTARY GRADES 9

THE PRIMARY GRADES 9
- Introduction 9
- The Basic Reading List 12
- Collateral Reading List 16
- Illustrations of Teaching 21

THE INTERMEDIATE GRADES 35
- Introduction 35
- The Basic Reading List 39
- Collateral Reading List 41
- Illustrations of Teaching 43

EVALUATION IN THE ELEMENTARY SCHOOLS 58
BIBLIOGRAPHY: ELEMENTARY 59

PART TWO: THE LITERATURE PROGRAM IN THE HIGH SCHOOLS 61

INTRODUCTION 61

THE JUNIOR HIGH SCHOOL 62
- The Basic Reading List 64
- Collateral Reading List 66
- Illustrations of Teaching 70
  - The Average Learner 70
  - The Slow Learner 81
  - The Advanced Learner 87

THE SENIOR HIGH SCHOOL 92
- The Basic Reading List 95
- Collateral Reading List 96
- Illustrations of Teaching 102
  - The Average Learner 102
  - The Slow Learner 114
  - The Advanced Learner 123

EVALUATION IN THE HIGH SCHOOLS 137

PART THREE: THE LIBRARY AND THE TEACHING OF LITERATURE 139

THE ELEMENTARY SCHOOL LIBRARY 139
THE LIBRARY IN THE HIGH SCHOOLS 146
THE EXTENSIVE READING PROGRAM IN THE HIGH SCHOOLS 148
BIBLIOGRAPHY: SECONDARY 152

THE SPEAKING AND WRITING PROGRAM 158

SOME THOUGHTS ABOUT SPEAKING 159
SOME THOUGHTS ABOUT WRITING 161

PART ONE: THE SPEAKING AND WRITING PROGRAM IN THE ELEMENTARY SCHOOLS 165

THE PRIMARY GRADES 165
- Introduction 165
- The Development of Speaking 166
- The Development of Writing 171
- The Mechanics of Written Composition 172
- Illustrations of Teaching 175

THE INTERMEDIATE GRADES 188
- Introduction 188
- The Development of Speaking 189
- The Development of Writing 193
- The Mechanics of Written Composition 196
- Illustrations of Teaching 199

BIBLIOGRAPHY: ELEMENTARY 208

PART TWO: THE SPEAKING AND WRITING PROGRAM IN THE HIGH SCHOOLS 211

THE JUNIOR HIGH SCHOOL 211
- Introduction 211
- Speech in the Language Arts 214
- The Development of Written Expression 221
- Spelling and Mechanics 224
- Evaluation of Written Expression 227
- Illustrations of Teaching 228

THE SENIOR HIGH SCHOOL 286

Introduction 286
Speech in the Language Arts 287
The Development of Written Expression 244
Spelling and Mechanics 249
Evaluation of Written Expression 250
Illustrations of Teaching 254
Ideas for Composition 267

BIBLIOGRAPHY: SECONDARY 271

SUPPLEMENTS 275
Journalism in the English Curriculum 275
A Sampler of Student Composition 281

THE LANGUAGE PROGRAM 297

WORDS AND IDEAS IMPORTANT TO THE LANGUAGE PROGRAM 298

PART ONE: THE LANGUAGE PROGRAM IN THE ELEMENTARY SCHOOLS 303

THE PRIMARY GRADES 303

Introduction and Concepts 303
The Development of a Classroom Dialect 304
The Patterns of Language 307
Vocabulary Building 308
Semantics 311
Illustrations of Teaching 312

THE INTERMEDIATE GRADES 315

Introduction and Concepts 315
The Development of a Classroom Dialect 316
The Patterns of Language 318
Vocabulary Building 320
Semantics 323
Illustrations of Teaching 325

CHOOSING TEXTBOOKS FOR THE ELEMENTARY PROGRAM 335
BIBLIOGRAPHY: ELEMENTARY 336

PART TWO: THE LANGUAGE PROGRAM IN THE HIGH SCHOOLS 338

THE JUNIOR HIGH SCHOOL 338
Introduction 338
Concepts 339
The Grammar Program 341
Usage 364
The Study of Words 367
Semantics 368
The Origin of Language 372
Illustrations of Teaching 373
Materials of Special Interest in the Junior High School 396

THE SENIOR HIGH SCHOOL 397
Introduction 397
Concepts 397
The Grammar Program 398
Vocabulary Building 406
Semantics 407
Usage 419
The Study of Dialects 421
The Historical Development of the English Language 423
Illustrations of Teaching 430
Materials of Special Interest in the Senior High School 440

BIBLIOGRAPHY: SECONDARY 441
GLOSSARY OF TERMS 444
INDEX 447

FOREWORD

This curriculum guide presents in one volume the revised and corrected texts of three curriculum guides previously published: *Teaching Literature in Wisconsin* (1965); *Teaching Speaking and Writing in Wisconsin* (1966); and *Teaching the English Language in Wisconsin* (1967). Each of these when issued carried the designation "Experimental Edition." Through use in the schools, study by selected committees of teachers, and analyses by experienced consultants, the best aspects of these curriculum guides have been strengthened and enlarged, and the weaker aspects improved or eliminated. Obvious errors where discovered have been corrected; every effort has been made to avoid further errors, but as perfection is rare, we ask the reader's charity toward any undiscovered lapses. Gratitude is expressed to the host of teachers, administrators, summer institute members, and expert consultants who labored faithfully and in most instances without compensation to improve the guides here brought together in one volume. This curriculum is in every way the product of the thinking, planning, and writing of Wisconsin teachers.

In the making of a comprehensive curriculum two conflicting values must be reconciled. One important value is *continuity*: the development of a curriculum to provide continuous growth in English for children and youth from kindergarten through grade twelve. This language arts curriculum presents sequential growth in literature, speaking, writing, and language competence in separate, parallel programs designed to emphasize the continuity of progress in these language areas. The second major value is *integration*: the development of a curriculum in which the areas of the language arts are used together to reinforce each other so as to increase the effectiveness of each. Although to stress continuity this curriculum presents successive programs in literature, speaking and writing, and language and grammar, the value of integration has been constantly in the minds of the authors who view the teaching of English as a completely interrelated activity. In practice, the parts of the subject are appropriately intermingled and combined to advance the skills of children and youth in reading, listening, speaking, and writing. Composition, literature, oral English, and grammar are not isolated subjects to be assigned to separate semesters, to units, or even to individual lessons. A knowledge of English as structure plays a critical part in the understanding and appreciation of a work of literature; a great book or a moving poem can be the foundation for fine creative writing or a critical review. The act of writing, in turn, creates new respect for the English language as a vehicle, and arouses admiration for the skilled writer who uses language with artistry. Therefore, although this curriculum is divided into three programs, it tries to use every means possible to indicate the integration of these areas. This integration will be most apparent in the illustrations of actual classroom teaching in all areas, and in the comprehensive index which concludes this volume.

The point of view underlying each of the curriculum areas is presented in the opening section of each program. It is of the greatest importance to individual readers and to groups studying this curriculum to read and where possible to discuss the meanings and implications of these introductory statements. A curriculum is not a recipe book or a catalog. It is the creation and application of principles deemed important to the conduct of classroom lessons. Hence, while the details of this curriculum may be found stimulating and effective in themselves, they are of far greater significance as the means of carrying out purposes and concepts developed in the introductions. The creative teacher, understanding the essential point of view of each portion of the curriculum, is free to use, adapt, modify, or omit specific details. The most important use of this curriculum is to become the inspiration and guide to local faculties to construct their own curriculums to carry out in their classrooms the spirit and objectives of this guide.

Because pupils grow continuously in the skills of the language arts, and in the understanding and appreciation of literature, it is very important that the various levels of a school system

work in close harmony to foster this continuous growth. We recommend the formation of a "vertical committee" in the language arts in every school system, consisting of members representing the kindergarten, the primary grades, the intermediate grades, junior high school English and speech, and senior high school English and speech. Such a committee will study the means by which the continuous growth in the language arts may be implemented at the various levels, will encourage and direct curriculum construction for these levels, and will, upon request, advise the administration concerning problems of space, teacher assignment, and purchase of materials to activate and maintain a continuous growth curriculum in the language arts. Surely the end goal is worthy of the highest efforts: to produce students who speak, write, listen, and read better than they have ever done before.

Robert C. Pooley
Director

THE LITERATURE PROGRAM

SOME THOUGHTS ABOUT LITERATURE

LITERATURE AND THE HUMANITIES

Every teacher who leads children and youth into the knowledge and appreciation of literature is engaged in developing an important aspect of the *Humanities*. The American College Dictionary defines the humanities as "the study of literature, philosophy, art, etc., as distinguished from the social and physical sciences." The teacher of the self-contained elementary school classroom is responsible for teaching the humanities as well as the social and physical sciences. In the junior high school many teachers are concerned principally with the humanities together with the social sciences. At the senior high school level the teacher of English is concerned principally with the humanities, and is, indeed, the chief exponent and champion of this branch of human knowledge in the high school.

It is important, therefore, to the teaching of literature at any level to be aware of the peculiar nature of the humanities and the special qualities of the humanist who teaches them. These are some of the distinguishing characteristics of the humanist, especially the humanist as teacher of literature:

- He has a reverence for life in all forms, with sympathy and compassion toward all living creatures, especially those in distress.
- He has a profound respect for the integrity of the human mind and for its freedom. He will permit no hindrances to its free range.
- He has faith in human beings and in their power to create ideals by which they may govern their lives.
- He holds the search for truth to be man's primary endeavor, and he will defend the freedom of search against all oppression.
- He stands in awe of the wonders of creation and regards his place in creation with humility.
- He seeks to create rather than to destroy; to encourage inquiry and discovery above all other human activities.
- He preserves an open and critical mind, and is willing to put the most cherished of notions to the testing ground of examination and refutation.
- He respects independence of thought and action, supports the right to be different, and upholds the right of inquiry even when inquiry threatens his firmest convictions.

- He takes as his special province what has been called "the good, the true, the beautiful."

- He respects the search for knowledge and endeavors to relate the basic principles of the social sciences and the physical sciences to his understanding of the society of which he is a part.

From these characteristics of the humanist certain fundamental implications for the teaching of literature emerge, implications which affect the relationship between teachers and students as well as the content and procedures of teaching.

Quality vs. quantity. The literature selected to advance the humanities is chosen because it will develop in young people certain desirable sensitivities, appreciations, enjoyments, and above all, readiness for further literary experience. To accomplish these goals the amount of literature studied is not a significant factor; the quality of the literature, and the manner in which it is presented are the important factors. Literature when studied is not a list of works to be "covered," but a means to desirable outcomes. The course of study should be a guide to what to teach, not a compulsive directive; the anthology is merely a portable library, and is a tool, not a master.

Time to think, to enjoy, to respond. No selection or unit of literature should be taught longer than is needed for students to grasp its content, savor its qualities, and respond to its appeals. On the other hand, the time allowed for a selection of literature or a unit of literature must be sufficient for the goals above to be achieved. Time, therefore, cannot be arbitrarily assigned to any particular work or unit. The program should be flexible enough so that the teacher can terminate a project when its goals have been reached, or may continue it until the goals are achieved.

Literary growth vs. literary busy work. It is possible to write hundreds of questions for the minute study of a literary work; or to spend time on dressing costume dolls, making toy guillotines, or preparing "reports" which are copied from reference books. The ways to kill time and keep students "busy" are many. But the humanist teacher bases his plan of instruction on two fundamental questions, and directs his own energies, and those of his students, to their answers. The questions are: *Why am I teaching this work or unit? What types of classroom activities will most efficiently lead to success in my purposes?* These questions would challenge the teacher to abandon much current busy work. (See below some reasons for teaching literature.)

Freedom to express views and opinions. Robert Browning, when questioned about the meaning of a difficult passage in one of his poems responded, "When I wrote that, God and I knew what it meant. Now only God knows." We do not have to rely upon Divine guidance to interpret the meaning of literature, but we must be careful that we do not assume Divine omniscience. Students have minds, and the humanist is concerned with the development of those minds. No one develops far who is told what he is supposed to believe, or has to answer according to a pre-assigned pattern. A wise author once said, "No one will discover the truth if he thinks he knows in advance what the truth ought to be." The humanist teacher will respect the views of students when seriously presented, even when they differ from his own. But the student must learn to respect the views of others, including those of his teacher. In this issue the word "respect" is of equal standing with the word "views. The teacher's part is to encourage inquiry and the honest search for the best understanding and interpretation of any literary work, and be ready to adjust his own interpretation to the sound suggestions of thoughtful students.

A relaxed, pleasant atmosphere. The humanist teacher has regard for the personalities and feelings of his students. He seeks to understand them, and to deal with them with dignity and courtesy. He trusts the integrity of their purposes until they are proved false or unsound. Even then, he has trust in the ability of the erring student to amend his ways. It is possible that certain kinds of drill learning can be accomplished in an atmosphere of tension, apprehension, and mistrust, although the end result is dubious. But it is certain that growth in sensitivity to literary qualities and values cannot occur in an atmosphere of tension, dislike, and distrust. The literature teacher is wise if

he tries to establish in his classroom the same atmosphere of ease and respect for each person as would characterize his own sittingroom, where each guest is treated with courtesy and given a fair share in the conversation. Students who trust their teachers and study literature in a relaxed atmosphere will advance more rapidly in desirable ways than under any other regime.

WHY TEACH LITERATURE?

Hundreds of reasons might be advanced for teaching literature. A composite list of the goals listed in current curriculums would cover many pages. These few reasons offered here seldom appear in curriculum goals, yet they are closer to the inner life of the teacher of literature than many published goals. At best, they give the teacher of literature a dedication to his task far above the concept of "a job."

The Psalmist David inquired, "What is man, that Thou art mindful of him?" Shakespeare exclaims (Hamlet II, Sc. 2), "What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god!" The particular opportunity of the humanist is to help students find an answer to the question, "What is man?" Answers of a kind are to be found in all the arts, but the art of literature is the supreme source of answers. There is no single answer, of course, but the search to find better answers is continuous. A most valid reason for teaching literature is to guide students through their reading to ask themselves some of the fundamental questions that men and women have asked themselves through the ages; questions such as:

- What is a human being?
- How and in what degree is man an animal?
- What about man is different from an animal?
- To what or whom is man responsible?
- What is meant by "good" and "bad"?
- On what grounds does man choose "good"?
- On what criteria should the life of an individual be evaluated?

No lessons or units would be based purely upon these questions. But the analysis and discussion of poems, essays, novels, and plays can be made richly meaningful by the background of such questions, and by the teachers' suggestions of appropriate applications of these questions to any particular work. Obviously, the nature of the discussion and the profundity of the questions would depend upon the mental maturity of the children, but some aspects of the question "What is man?" can be dealt with at very early stages in education. When discussing Tennyson's "Bugle Song," for example, young children can speculate on the meaning of the line, "Our echoes roll from soul to soul."

No richer gift can be given to children and youth than the love of books and the habit of reading them. It is the most nearly universal source of pleasure and satisfaction. It is the privilege of teachers of literature to make this gift available. Who among us can forget his first reading of *Alice's Adventures in Wonderland, The Wind in the Willows, Treasure Island, The Wizard of Oz,* and many other favorites? We have the chance to provide this same thrill to hundreds of students, by making literature attractive, and encouraging their voluntary choice of books. The truest test of our teaching skill is the reading habits of the children or youth who pass from our room or grade to the next.

Literature, above all other media, offers the truest, most wholesome, and most complete experience of life in all its aspects. Motion pictures, television, and radio give vicarious experience with life, often useful, but equally often incomplete, distorted, or actually false. No single book offers experiences with the whole of life, but the habit of reading books, comparing and evaluating the various experiences with life therein offered, and integrating these book experiences with our own personal experiences provides a liberal education in seeing life to the fullest extent. Even a recluse like Emily Dickinson knew more about life from books than did many of her contemporary, busy neighbors!

Literature offers the best opportunity in the school curriculum to examine the values by which men live, and to test the codes of conduct derived from the various value systems. Literature is seldom good literature when it is intended to be purely didactic, but good literature invariably reflects kinds of values held by the author, or assigned by him to his characters. It is part of the understanding of literature to

determine these values, and to relate them to one's own standards. The study of the behavior of characters in books provides the growing learner with objective examples of behavior to analyze, criticize, and relate to his own set of standards. No other teacher has so great an opportunity and obligation as the literature teacher to help students seek sound values and apply them to their own standards of conduct.

A thought to keep in mind in teaching literature as an art form is this: Science deals with what assures us; art deals with what troubles us. To be troubled is to be a normal human being; and one way to understand our troubles and to live with them is to discover through literature what has troubled man, and what man has done about it.

Literature, like music, painting, and sculpture, is an art deserving attention for its esthetic values alone. It provides the central means by which men can experience language used most powerfully, effectively, and memorably. Through prose and poetry, the individual acquires the rhythms of vigorous expression and thought, patterns after which to model his own thinking and utterance. Further, the skilled reader can know the delight of experiencing the successful fusion of content and form, of perceiving the many ways in which a story, idea, or image can be captured.

Good literature is, above all, a necessary stimulus to the imagination and emotions. While "the literature of knowledge" — of fact — can be left to the sciences and other technical fields, to English belongs "the literature of power" — of experience and feeling — which is essential for informing the heart and sensitivity.

CHARACTERISTICS OF A GOOD LITERATURE PROGRAM

- It is sequential. In type of content, in reading difficulty, and in maturity of the concepts involved, it moves progressively from simple to more difficult and challenging materials.
- It is comprehensive. From kindergarten through grade 12, children and youth should experience every type and form of literature: including children's classics; the great myths and legends; poetry from nursery rhymes to Wordsworth and in some cases Milton; fiction of all types, including the great short stories and some of the great novels; biography and essay; drama from simple one-act plays to Julius Caesar, Macbeth, and Hamlet.
- It is adjusted to levels of ability. This adjustment may take two forms. The curriculum itself should make specific content recommendations for students of high achievement, for those of normal attainment, and for those who learn more slowly. These distinctions should be recognized at all school levels. Second, each teacher in his own room or with each class should be aware of the potential of his own students, and should modify recommended materials and methods to meet as far as possible the individual needs and capacities of each student.
- It is balanced between instruction and encouragement of individual free reading. The curriculum should indicate what to teach so as to advance the interests, skills, and enjoyments of students. It should also include recommendations of a wide range of collateral reading, viewed as an integral part of the total literature course at each school level. School libraries, public libraries, and the purchase of paperback books are resources for such a program.
- It makes effective use of supplementary materials. Each teacher should have available for classroom use (easily obtainable from a central point) a three-speed phonograph, a tape recorder, a radio, and a motion picture projector. In some areas a television set will be desirable. Teachers should be familiar with films, recordings, and other devices related to literature, and make regular use of them where appropriate.
- It recognizes the new as well as the old. Without neglect of the standard classics, teachers should be familiar with contemporary literature from their own reading, should suggest to the librarian books to be purchased, and should keep abreast of books in the area of literature added to the library. One indication of a good litera-

ture program is close coordination between teacher and librarian at all school levels.

- It measures the success of instruction by students' ability to deal with literature. One evidence of a successful program is the amount and kind of voluntary individual reading done by students. Another evidence is the capacity of students to read, understand, and enjoy a poem; to interpret the significance of a short story; and to report intelligently on the reading of a novel, a play, or a biography. A regular reader who finds pleasure and satisfaction in books is the ideal outcome of our instruction.

TYPES OF ORGANIZATION OF ENGLISH

Thus far the ideas underlying the literature program itself have been presented. Next are some remarks about the organization of the language arts at the various school levels. In the elementary grades the principal task is to aid the busy teacher, with many subjects to teach and a strong feeling of responsibility toward the skills of reading, to find the time, the occasion, and the setting for experiences in literature as a regular part of the weekly program. These experiences will normally fall into three types of activities. An important one in the early years is listening to stories and poems read by the teacher. Here is the place for many of the great stories from the Bible, from various mythologies, and from the rich supply of good current writing for children. No pressure of other work should be allowed to intrude upon this highly important activity, for children accustomed to the enjoyment of good stories are potential readers of stories for themselves. The second type of activity is the reading of literary materials under the teacher's direction, and the discussion of what is read. This activity is more characteristic of grades 4 to 6 but even here there should be listening to stories and poems. The third type is individual voluntary reading, which should begin in the first grade, should be encouraged and supported by every teacher, and should grow in volume and in maturity of selection each school year. When librarians and teachers combine to make "fun with books" the goal for every child, the school organization is contributing to growth in enjoyment and satisfaction with literature.

The program of the junior high school has tended to adopt too much of the rigidity of the senior high school pattern in that the study of literature from texts and anthologies suddenly becomes the chief or only activity. Our curriculum guide will stress the importance of retaining the literary experiences of listening and of self-directed voluntary readings as valuable parts of the program. In other words, junior high school students should enjoy some literature by listening to it, some by studying it together with teachers and class, and a great deal by guided voluntary reading encouraged and rewarded by the teacher and by the approbation of the class group.

The pattern of senior high school English is at present far too rigid, calling for experimentation in those organizations which can more adequately meet the needs of different kinds of students. There is no reason other than custom for all students to have to take English 9, 10, 11, and 12 in sequence. Such a pattern is an admission of failure to recognize the needs of students, as well as the kinds of opportunities that schools can provide for them. This curriculum urges experimentation with some of the more desirable patterns.

- The plan of optional electives. Many students by the tenth grade have sufficiently mastered the ordinary skills of English to be released from further review and practice. Many others could reach this achievement with some incentive. We suggest that schools test tenth grade students on per-

formance in English by means of objective tests, and teacher-made tests of writing and speaking. Those students who show reasonable competence in these tests should be free to elect optional courses in literature, which would include writing as a basic part of the course. Some of the electives could be: American literature, English literature, world literature, dramatic literature, oral literature, and creative writing based on the study of literary types. Tenth grade English would be retained for those students whose skills are below par, but they would be encouraged to work themselves out of this class to join one of the elective groups. Students would be required to earn just as many units in English as before, but in courses which they select. An elective plan makes possible also the utilization of the best talents of various teachers, who can develop interesting elective courses in fields of special interest.

- **The team-teaching plan.** There are many kinds of application of the team-teaching concept to the teaching of English, so that what is suggested here is only a sample. The area is wide open for experimentation, and our curriculum activities will encourage this experimentation.

Essentially the plan is one of using the best talents of a group of teachers for the instruction of a fairly large group of students. For illustration, let us assume a group of 180 juniors, customarily taught by three teachers in six sections. In the team-teaching organization these 180 students would be assigned to one class hour in an assembly room capable of seating them all. Certain aspects of the English program can be handled just as well in large groups as in small. Lectures on literature, the preparation for written work, the analysis of typical compositions, and the techniques of conducting a public meeting are examples. Generally, only one teacher will be needed to conduct sessions; the other two are released for theme evaluation and preparation for lectures. Other aspects of the program may require discussions of very small groups, averaging about 15 students for 30 minutes. Three teachers can supervise up to twelve such sections in an hour, provided the students not in section meetings are reading or writing. Three teachers can specialize to some extent in literature, language, and composition leadership. If the team can include one or two interns, or a couple of trained lay readers of composition, the value of the team organization can be increased.

- **The nongraded school.** The principles underlying the nongraded school program allow the student to progress at his own speed of learning. Some teachers feel that this method improves course content, and motivates students to advance their knowledge at a faster than average rate. Thus a student is placed in a class according to his ability level. An individual talented in mathematics and deficient in English might study advanced math and at the same time receive remedial aid in English. Nongraded English language programs are generally divided into five phases, each of which increases in depth. Each phase is open to students at all grade levels except phase five, from which first and second year students are excluded. A student can choose his own phase after consultation with a teacher who has referred to the student's previous record. A common literary area is studied by all phases, such as English literature, American literature, etc. The size of the phase-one group is usually small because of the individual attention required by the students who are deficient in language skills. In this phase more emphasis is placed on reading, speech, vocabulary and composition than on literature. In phase two, students are not as deficient as those in phase one; although the courses receive the same relative emphasis, they are presented at a more advanced level. Phase three is designed for students of average ability and usually carries the largest enrollment. More emphasis is placed on literature in this phase, although the other English language skills are included. Phases four and five are intended for above-average students and are devoted to literature and writing. To avoid repetition and to give each student a breadth of reading experience, literature studied in

the upper three phases varies from year to year. In one school, in the first year, all phases study English literature, the second year, American literature, and the third year, world literature.

Such a program has been effected successfully at Assumption High School at Wisconsin Rapids. Although teachers and students initially expressed concern about the mixing of class levels, the general attitude toward the program is now encouragingly enthusiastic.

The concept of the nongraded school was developed by Dr. B. Frank Brown, principal of the Melbourne High School in Melbourne, Florida. Dr. Brown's book *The Nongraded High School* (Prentice-Hall, New York, 1964) describes the program in depth.

PART ONE

THE LITERATURE PROGRAM

IN THE ELEMENTARY SCHOOLS

THE PRIMARY GRADES

KINDERGARTEN THROUGH GRADE THREE

INTRODUCTION

Many reasons can be advanced for teaching literature. The study of literature is a source of enlightenment, pleasure, and of moral and spiritual vitality. Literature can be an end in itself, supplementing the child's impressions gathered from everyday experiences and assisting him to understand himself, his family, playmates, and his social environment. It is also a major means of stimulating the child's imagination and developing his sensitivity to the ideas and ideals of his cultural heritage. Most important, the love of books, acquired in childhood, is likely to be one of the most significant sources of personal enrichment in an individual's lifetime, heightening merriment, the appreciation of beauty, and human sympathy.

A good literature program has definite characteristics. It must be sequential in type of content, in reading and listening difficulty, and in the maturity of the concepts involved. On the primary level, the development is gradual.

For the kindergarten child picture stories, poems, and books related to his interest provide the appetizer which leads him to love and eventually want to read great literature. He laughs aloud with the Third Little Pig. He sympathizes with Cinderella, and reacts to the rhythm of Stevenson's "The Swing."

The kindergarten teacher creates a preparatory atmosphere for literary awareness through the careful selection of Mother Goose rhymes, poetry, picture stories, and folk tales. As the child is guided through interesting and varied literary experiences, he identifies himself with the story and relates the content of the story or poem to his own personal experiences.

As the program designed to develop this literary awareness gradually proceeds, the kindergarten child begins to predict outcomes of stories, and easily recalls the main events of a selection. The imaginative child will create new

endings to familiar stories and will want to share them with the class. He will come to savor the sound of interesting and descriptive words in stories and poems and find himself repeating them either in the phrases of the poem or simply as nonsense rhymes. He also finds it fun to join in refrains as the teacher reads a poem.

In the course of the year, the five-year-old's attention span increases so that he enjoys stories of increasing length. Beautiful illustrations appeal to the five-year-old for he enjoys books with illustrations by artists who capture the feeling of children on this level. Gradually the child begins to value the illustrator's work. If the preparatory atmosphere for literary awareness has been relaxed, natural, and happy, the child responds to poetry and prose through creative rhythm, dramatics, and art.

As the child advances to the first grade, he grows in literary awareness. He learns not only to enjoy but also to interpret pictures in books. As the child learns to read, the teacher wisely directs him to simple story material which can be read independently and purely for pleasure.

During the school year the child develops the habit of using and enjoying books independently, becomes acquainted with the names of a few favorite selections, and volunteers brief comments about books read. He enjoys stories of increasing length and is less dependent on illustrations for story meaning and interest. He responds creatively to good literature and loves to dramatize and to react rhythmically to favorite selections. Descriptive words and phrases take on new meanings and some children succeed in writing a simple sentence using a favorite word or phrase.

The second grader, reading independently, yet still dependent on the teacher for growth in the development of literary awareness, begins to identify particular areas of interest in literature. Though he still enjoys the fanciful, humorous situations, stories, and poems of animals, and the world of the ridiculous and make-believe, he begins to advance opinions. He makes definite choices and freely states reasons for his choice. The second grader participates actively in dramatization and listening experiences of all kinds as his awareness of those around him deepens. *The Biggest Bear* intrigues him, *Madeline* helps him realize that children of other lands feel just as he does, and he thoroughly basks in the humor of *Winnie-the-Pooh*. The enchantment of Kilmer's "Easter" opens his eyes to the beauty of simplicity.

Having acquired a greater facility in reading, the second grader reads even more independently. He becomes a selective reader and, in turn, is able to identify particular areas of interest in literature. He enjoys discussing ideas and begins to advance opinions which may differ from those of his classmates. Discussion of books read independently increases his literary awareness so that he becomes conscious of different tastes in reading. His ability to identify himself with characters in a story sharpens and he begins to appreciate a less obvious humor. Picture words fascinate him and an urge to create his own picture words results in class composition, in both prose and poetry, or in individual, simple creative writing. By this time the seven-year-old will state simply, "That's a make-believe story," or "That could really happen. It could happen to me."

By the time the child reaches the third grade, the diversity of literary materials enchants him. He comes to discover the beauty of character, beauty of scene, and beauty of person. If he has been guided well, in his reading he stretches the "heart" as well as the mind and the imagination, and can thus show compassion for "The Ugly Duckling" or appreciate the delicate loveliness of De la Mare's "Silver." He also demonstrates that he can select books that are within his realm of interest as well as level of reading ability. In response to a book of his choice, the eight-year-old thinks clearly about what he has read and likes to discuss and summarize the book. All along, the child at this level becomes increasingly sensitive to the power and beauty of good children's literature.

The child also moves progressively from very simple to more difficult and challenging material, acquiring an increased awareness of characters, of situations, and of ideas. Through this slow growth process, the child, though he may thoroughly enjoy *Peter Rabbit* on the first and second grade levels, gradually begins to un-

derstand and delight in the more subtle humor of the *Five Chinese Brothers* and *Homer Price*. On the kindergarten level, stories related to the child's own experience are a major part of the literature. But by the time the child has reached the third grade, he is likely to be more interested in the world about him and to identify his own problems with those of literary characters.

A good literature program is comprehensive. Fairy tales, folk tales, poetry of all types, picture stories, Bible stories, and some biography are presented to the child from kindergarten through the third grade. These form the basis for understanding more difficult fiction, poetry, biography, essay, and drama. Literature for each grade is selected according to the needs and interests of the child. Thus the primary child steps from enjoying very simple material with large colorful pictures, to appreciating stories of increasing length with fewer illustrations, to the discussion of ideas gleaned from the story, and finally to the summarization of what has been shared orally or read silently.

A good literature program also strives for a balance between direct classroom instruction and encouragement of individual free reading-ing. It utilizes a minimum core of selected literary works for developing the skills and interests of the pupils, and then draws richly from a wide collateral list of prose and poetry. (Such a collateral list is provided on pages 16-17 of this curriculum.) A good literature program also recognizes the new as well as the old. The dedicated teacher will constantly be on the alert for new and interesting books suited to the needs and interests of his pupils and will work closely with the librarian to achieve a richer and more varied program.

A good literature program must, of course, be adjusted to levels of ability. The teacher should be aware of the potentials of the children in the class and should modify the recommended materials to meet the individual needs of the group and of each child. For example, a first grade teacher would very likely choose to read *Snipp, Snapp, Snurr and the Red Shoes* to a group of beginning readers, but a second grader might be able to read and enjoy this story on his own. It should also be emphasized that literature study does not mean an exclusion of listening, speaking, and writing, but rather a synthesis of all the language arts. Speaking and listening activities for children from kindergarten through third grade contribute indispensably to the development of literary awareness.

The wise teacher soon learns he must make effective use of audiovisual materials, especially for children who cannot be reached by eye or ear alone. *Mike Mulligan and His Steam Shovel* can come to life in the mind and heart of a child through a good recording. The tape recorder can be a tool for developing skill in retelling a story or producing a radio program, or possibly a poem such as Dorothy Allis's "Hiding." Pictures and the flannel board invariably delight children; for example, simple cut-outs which permit Bartholomew, the king, the executioner, and Bartholomew's endless stream of hats to appear on a flannel background. Indeed, any interested teacher quickly finds it imperative to become familiar with film recordings, film strips, and other supplementary audiovisual materials if he is to teach literature as vividly and enthusiastically as he would wish. Titles of usable recordings, film strips, etc., are listed on pages 19, 20.

The listing which follows, "A Challenge to Literary Growth," presents titles of selected books and poems which every child from kindergarten through third grade should experience and enjoy. The teacher must realize, of course, that some of this material may be read independently, and some of it aloud by the teacher. Further, it should be added that affixing specific grade labels to particular selections is an almost impossible task. As Charlotte S. Huck so beautifully states in her article, "What Is Children's Literature?": "The greatest books of children's literature know no grade level label although they speak differently to their readers depending upon the background and experience which the reader brings to the book . . . . Like a glistening iceberg, the surface of fine literature may be appreciated at one level, but the depths of the story will be submerged in the reader's background of experience . . . . There are no stories or books which every child should read (experience) but there are a great many which it would be a shame for children to miss."

In this magic world of literature, Bible stories, fairy and folk tales, poems, and stories old and new, are the materials which help awaken the child's awareness of life; the teacher is the enthusiastic and interested director. It is indeed the privilege of the primary teacher to create within the child the beginning of literary awareness and make him ready to step into the intermediate grades with enthusiasm, ease, and an ever-widening interest in literature.

THE BASIC READING LIST

A CHALLENGE TO LITERARY GROWTH

KINDERGARTEN THROUGH GRADE THREE

The following list represents story books and poems for children in kindergarten through grade three. These selections are arranged in order of widening literary awareness. Books and poems for kindergarten children are at the beginning of the list. These are followed by selections for grades one, two, and three. Of course, groups of children differ widely in background experiences and maturity; therefore it will be necessary for each teacher to determine the capability of the children under his guidance and select accordingly.

Mother Goose

For many children, Mother Goose is a child's first introduction to literature and the musical quality of the English language. Here he finds rhymes with melodious words, he hears and later chants verses to accompany his running, jumping, hopping, and walking. There are verses to match his mood from the silly to the sad or tender. There are lyrics with story interest. Editions with beautiful, clear-cut illustrations move the characters of Mother Goose out of the book and into the heart of a child. Suggested editions:

Title	Illustrator	Publisher
The Real Mother Goose	Blanche Fisher Wright	Rand McNally
Mother Goose	Tasha Tudor	Walck
The Tall Book of Mother Goose	Rojankovsky	Harper
Ring O'Roses	L. Leslie Brooke	Warne

Poetry

Poetry is the crystallization in words of a writer's thoughts and feelings about an experience or mood. By reading the words which have rhythm and song quality, the reader is able to share the poet's thoughts and feelings. Experiencing poetry or esthetically responding to it is the best way to define it. As Eleanor Farjeon says: "What is poetry? Who knows?"

The majority of poems listed below can be found in these two anthologies:

Silver Pennies — compiled by Blanche Jennings Thompson

Time for Poetry — compiled by May Hill Arbuthnot

Author	Title
Stevenson, Robert L.	"The Swing"
	"My Shadow"
	"The Friendly Cow"
Brooke, L. Leslie	"Johnny Crow's Garden"
Rosetti, Christina	"Who Has Seen the Wind"
Field, Rachel	"Doorbells"
Bacmeister, Rhoda	"Galoshes"
Baruch, Dorothy	"The Merry-Go-Round"
Aldis, Dorothy	"Hiding"
	"Little"
Lear, Edward	"The Owl and the Pussy Cat"
Milne, A. A.	"Sneezles"
	"Politeness"
Anonymous	"The Secret"
Roberts, Elizabeth Maddox	"Firefly"
Follen, Eliza Lee	"The Worm"
Fyleman, Rose	"The Three Little Kittens"
Chute, Marchette	"The Birthday Child"
Moore, Clement	"Drinking Fountain"
	"The Night Before Christmas" (Suggested editions)
Grosset	Illustrated by Leonard Weisgard
Houghton-Mifflin	Illustrated by Jessie Wilcox Smith
Lippincott	Illustrated by Arthur Rackham
Winston	Illustrated by Everett Shinn
Stevenson, Robert L.	"Time to Rise"
Rosetti, Christina	"What is Pink?"
Field, Rachel	"The Animal Store"
	"Roads"
Field, Eugene	"The Duel"
Milne, A. A.	"Puppy and I"
Milne, A. A.	"Missing"
Fyleman, Rose	"Mice"
Stevenson, Robert L.	"The Wind"
Rosetti, Christina	"Boat Sail on the Rivers"
Field, Rachel	"Taxis"
De la Mare, Walter	"Someone"
Aldis, Dorothy	"Snow"
Teasdale, Sara	"April"
Kilmer, Joyce	"Easter"
Field, Eugene	"Why Do Bells of Christmas Ring"
Menotti, Gian-Carlo	*Amahl and the Night Visitors*
Milne, A. A.	"Market Square"
	"If I Were a King"
(French Carol)	"The Friendly Beasts"
Turner, Nancy Byrd	"The Little Road"
Stevenson, Robert L.	"The Land of Story Books"
Field, Rachel	"Windy Nights"
	"The Visitor"
De la Mare, Walter	"City Rain"
Wynne, Annette	"Silver"
Teasdale, Sara	"Indian Children"
Farjeon, Eleanor	"The Falling Star"
	"The Night Will Never Stay"
Kilmer, Joyce	"Trees"
Sandburg, Carl	"Primer Lesson"
E-Yeh-Shure	"Beauty"
Milne, A. A.	"Spring Morning"
	"The King's Breakfast"
Blake, William	"The Lamb"
Sarett, Lew	"Four Little Foxes"
Bible	"Twenty-Third Psalm" (in poetry)
Frost, Robert	"The Runaway"
Fyleman, Rose	"The Goblin" (French)

Picture Stories

Picture stories convey their message through two media, the art of illustration and the art of writing. It is the author's intent to so unify the text and illustrations that the child's pleasure and appreciative response will be significantly increased.

Because of these features the picture story is generally planned for young children and is designed to be read and shown by adults to children for their pleasure.

Author	Title	Publisher
Gag, Wanda	Millions of Cats	Coward-McCann, 1928
Lenski, Lois	The Little Auto	Walck, 1934
Burton, Virginia Lee	Mike Mulligan and His Steam Shovel	Houghton, 1939
Tresselt, Alvin	White Snow, Bright Snow	Lothrop, 1947
Potter, Beatrix	The Tale of Peter Rabbit	Warne, 1904
Eichenberg, Fritz	Dancing in the Moon	Harcourt, 1956
McCloskey, Robert	Make Way for Ducklings	Viking, 1941
Gramatky, Hardie	Little Toot	Putnam, 1939
Flack, Marjorie	Ask Mr. Bear	Macmillan, 1932
	Wait for William	Houghton, 1935
Udry, Janice May	A Tree Is Nice	Harper, 1956
Sendak, Maurice	Where the Wild Things Are	Harper, 1963
Piper, Watty	Little Engine That Could	Platt, 1954
Ardizzone, Edward	Little Tim and the Brave Sea Captain	Walck, 1955
Petersham, Maud & Miska	The Box with Red Wheels	Macmillan, 1949
Ward, Lynd	The Biggest Bear	Houghton, 1952
Berg, Jean, ed.	Little Red Hen	Follett, 1963
Flack, Marjorie	The Story About Ping	Viking, 1933
Geisel, Theodore Seuss [Dr. Seuss]	And To Think That I Saw It On Mulberry Street	Vanguard, 1937
Milne, A. A.	Winnie-the-Pooh	Dutton, 1961
Anglund, Joan Walsh	A Friend Is Someone Who Likes You	Harcourt, 1958
Burton, Virginia Lee	The Little House	Houghton, 1942
Milne, A. A.	The House at Pooh Corner	Dutton, 1961
Lindman, Maj	Snipp, Snapp, Snurr and the Red Shoes	Whitman, 1936
Leaf, Munro	The Story of Ferdinand	Viking, 1936
Lattimore, Eleanor	Little Pear	Harcourt, 1931
In *Grimm's Fairy Tales*	Brementown Musicians	Macmillan, 1963
Buff, Conrad and Mary	Dash and Dart	Viking, 1942
McCloskey, Robert	Blueberries for Sal	Viking, 1948
Bemelmans, Ludwig	Madeline	Viking, 1939
Clark, Margery (pseud.)	The Poppy Seed Cakes	Doubleday, 1951
Yashima, Taro	Crow Boy	Viking, 1955
Lawson, Robert	Rabbit Hill	Viking, 1944
De Angeli, Marguerite	Yoni Wondernose	Doubleday, 1944
Henry, Marguerite	Justin Morgan Had a Horse	Rand McNally, 1954
Williams, Margery	Velveteen Rabbit	Doubleday, 1958
Dalgliesh, Alice	The Bears on Hemlock Mountain	Scribner, 1952
Politi, Leo	Song of the Swallows	Scribner, 1949
	Little Leo	Scribner, 1951
Clark, Ann Nolan	In My Mother's House	Viking, 1941
Buff, Mary and Conrad	Dancing Cloud	Viking, 1957
Bishop, Claire Huchet	Five Chinese Brothers	Coward-McCann, 1938
Saint-Exupery, Antoine	The Little Prince	Reynal & Hitchcock, 1943
Reyner, Becky	My Mother is the Most Beautiful Woman in the World	Lothrop, 1945
Wilder, Laura Ingalls	Little House in the Big Woods	Harper, 1953
McCloskey, Robert	Homer Price	Viking, 1943
Thurber, James	Many Moons	Harcourt, 1943
White, E. B.	Charlotte's Web	Harper, 1952
Carroll, Lewis	Alice's Adventures in Wonderland	Macmillan, 1963

Folk Tales

"Folklore is sometimes called the 'mirror of the people.' It reveals their characteristic efforts to deal with and explain the strange phenomena of nature; to understand and interpret the ways of human beings with each other; and to give expression to deep, universal emotions—joy, grief, fear, jealousy, wonder, triumph." (May Hill Arbuthnot, *Children and Books.*)

The events in these old stories were real and important enough to be passed on from generation to generation. These folk tales were not only made *by* people, they were made *about* people who did the same things people do today. Children can enjoy their enchantment and also come to recognize the underlying truths which can be related to daily incidents in their lives.

To children there is no important difference between the old folk tale and the modern fairy tale written by an author. To them magic is magic.

Author	Title	Publisher
Brooks, L. Leslie	The Story of The Three Bears (In The Golden Goose Book)	Warne, n.d
———	The Story of the Three Little Pigs (In The Golden Goose Book)	Warne, n.d.
Brown, Marcia	Three Billy Goats Gruff	Harcourt, 1957
Hutchinson, Veronica	The Little Red Hen and the Grain of Wheat (In Chimney Corner Stories)	Putnam, 1925
Nestrick, N., ed.	Gingerbread Boy	Platt, 1961
Benstead, Vivienne	Chicken Little (Henny-Penny)	Golden Press, 1960
Grimm Bros.	Sleeping Beauty	Harcourt, 1959
———	Shoemaker and the Elves	Scribner, 1960
Aesop	The Hare and the Tortoise	McGraw, 1962
Andersen, Hans C.	The Ugly Duckling	Macmillan, 1963
Brown, Marcia	Cinderella	Scribner, 1954
Harris, Joel C.	Uncle Remus: His Songs and Sayings	Appleton, n.d.
Chappel, Warren (Grimm Bros. author)	Hansel and Gretel	Knopf, 1944
Collodi, Carlo	Pinocchio	Golden Press, 1963
Baum, Frank	The Wizard of Oz	Grosset, 1956
Brown, Marcia, ed.	Dick Whittington and His Cat	Scribner, 1950
Brown, Marcia	Stone Soup	Scribner, 1947
Saxe, John	The Blind Men and the Elephant	McGraw, 1963
Andersen, Hans C.	The Emperor's New Clothes	Houghton, 1962

Bible Stories

Because there has been discussion in the newspapers concerning prayers and religion in the schools, the committee wishes to point out that the teaching of the Bible, *as literature,* is not prohibited by state or federal law. Teachers are therefore free to use the great stories and poetry of the Bible wherever appropriate. The Bible, as literature, will always be part of our international heritage.

Author	Title	Publisher
Petersham, Maud & Miska (illustrators)	The Christ Child	Doubleday, 1931
Jones, Jessie, ed.	Small Rain	Viking, 1943
Barnhart, Nancy (arranger and illustrator)	Moses and the Bulrushes (In The Lord Is My Shepherd)	Scribner, 1949
Petersham, Maud & Miska (illustrators)	Joseph and His Brothers	Macmillan, 1958
Barnhart, Nancy (arranger and illustrator)	David and Goliath	Scribner, 1949
De Angeli, Marguerite* (arranger and illustrator)	The Old Testament	Doubleday, 1960

* The De Angeli book also contains *Moses and the Bulrushes* and *David and Goliath.*

COLLATERAL READING LIST

KINDERGARTEN THROUGH GRADE THREE

Groups of children differ widely in background, experience, and maturity. Each teacher will, of course, determine the capability of the children under his guidance and select accordingly.

Picture Stories

Author	Title	Publication
Minarik, Elsie	The Little Bear's Visit	Harper, 1961
Lenski, Lois	Papa Small	Walck, 1951
Beskow, Elsa	Pelle's New Suit	Harper, 1925
Field, Rachel	Prayer for a Child	Macmillan, 1944
Brunhoff, Jean de	The Story of Babar	Random, 1933
Brown, Margaret Wise	The Runaway Bunny	Harper, 1942
Fatio, Louise	The Happy Lion	McGraw, 1954
Flack, Marjorie	Angus and the Ducks	Doubleday, 1939
Rey, Hans	Curious George Rides a Bike	Houghton, 1952
Krauss, Ruth	The Growing Story	Harper, 1947
Slobodkin, Louise	The Friendly Animals	Vanguard, 1944
McCloskey, Robert	One Morning in Maine	Viking, 1952
Dennis, Wesley	Flip	Viking, 1942
Langstaff, John	Over in the Meadow	Harcourt, 1957
Udry, Janice May	Moon Jumpers	Harper, 1959
Credle, Ellis	Down, Down the Mountain	Nelson, 1934
Geisel, Theodore Seuss	The 500 Hats of Bartholomew Cubbins	Vanguard, 1938
Swayne, Sam and Zoa	Great-Grandfather in the Honey Tree	Viking, 1949
Bemelmans, Ludwig	Madelin's Rescue	Viking, 1953
Gannett, Ruth	My Father's Dragon	Random House, 1948
Ets, Marie Hall	Play With Me	Viking, 1955
Politi, Leo	Juanita	Scribner, 1948
Howell, Virginia	Who Likes the Dark?	Lothrop, 1945
Duvoisin, Roger	Petunia	Knopf, 1950
Lenski, Lois	Cowboy Small	Walck, 1949
Newberry, Clare	Marshmallow	Harper, 1942
Brown, Margaret Wise	The Golden Egg Book	Golden Press, 1947
Welch, Jean-Louise	The Animals Came First	Walck, 1963
MacDonald, Golden	The Little Island	Doubleday, 1946
Jones, Jessie O.	This Is the Way	Viking, 1951
Anderson, Clarence	Billy and Blaze	Macmillan, 1962
D'Aulaire, Ingri & Edgar	Ola	Doubleday, 1939
Beim, Jerrold	The Smallest Boy in the Class	Morrow, 1949
Beim, Lorraine & Jerrold	Two is a Team	Harcourt, 1945
Cooney, Barbara	Chanticleer and the Fox	Crowell, 1958
Klein, Leonore	Runaway John	Knopf, 1963
Buckley, Helen	My Sister and I	Lothrop, 1963
Zolotow, Charlotte	A Tiger Called Thomas	Lothrop, 1963
Francoise, A.	What Time Is It, Jeanne-Marie?	Scribner, 1963
Brown, Margaret Wise	The Little Fir Tree	Crowell, 1954
Hanson, E. Kenneth	Little Star	Augsburg, 1960
Labastida, M. Ets & A.	Nine Days to Christmas	Viking, 1959
Dolbier, Maurice	Torten's Christmas Secret	Little, 1951
Adshead, Gladys	Brownie, It's Christmas	Walck, 1955
Tudor, Tasha	Becky's Christmas	Viking, 1961
Godden, Rumer	The Story of Holly and Ivy	Viking, 1958
Bianco, Pamela	The Valentine Party	Lippincott, 1955

Bright, Robert	Georgie	Doubleday, 1959
Dalgliesh, Alice	The Thanksgiving Story	Scribner, 1954
Milhous, Katherine	The Egg Tree	Scribner, 1950
Monsell, Helen	Paddy's Christmas	Knopf, 1942
Beatty, Hetty	Little Owl Indian	Houghton, 1951
Buff, Mary & Conrad	Dancing Cloud	Viking, 1957
Hader, Berta & Elmer	The Mighty Hunter	Macmillan, 1943
Wiese, Kurt	Fish in the Air	Viking, 1948
Morrow, Elizabeth	The Painted Pig	Knopf, 1942
Hader, Berta & Elmer	The Big Snow	Macmillan, 1948
McCloskey, Robert	Lentil	Viking, 1941
Tarry, Ellen & Marie Ets	My Dog Rinty	Viking, 1946
Davis, Lavinia	Badger and the Fox	Doubleday, 1947
D'Aulaire, Ingri & Edgar	Benjamin Franklin	Doubleday, 1950
_____	Abraham Lincoln	Doubleday, 1957
_____	Pocahontas	Doubleday, 1949
_____	Columbus	Doubleday, 1955
_____	Leif the Lucky	Doubleday, 1951
Alden, Raymond	Why the Chimes Rang	Bobbs, 1954
Foster, Doris	Tell Me, Mr. Owl	Lothrop, 1957
Grahame, Kenneth	Reluctant Dragon	Holiday, 1953
Bailey, Carolyn	Miss Hickory	Viking, 1946
Field, Rachel	Hitty, Her First Hundred Years	Macmillan, 1929
Norton, Mary	The Borrowers	Dent, 1956
Burton, Virginia	Katy and the Big Snow	Houghton, 1943
Brown, Margaret Wise	Wheel on the School	Lippincott, 1954
D'Aulaire, Ingri & Edgar	Buffalo Bill	Doubleday, 1952
Travers, Pamela L.	Mary Poppins	Harcourt, 1934
Atwater, Richard & Florence	Mr. Popper's Penguins	Little, 1938
Sawyer, Ruth	Journey Cake, Ho!	Viking, 1953

Poetry Collections

Arbuthnot, May Hill	Time for Poetry	Scott-Foresman, 1961
Ferris, Helen	Favorite Poems, Old and New	Doubleday, n.d.
Lear, Edward	Book of Nonsense	Random, 1959
Milne, A. A.	Now We Are Six	Dutton, 1961
_____	When We Were Very Young	Dutton, 1961
Rasmussen, Carrie	Poems for Playtime	Expression, 1942
Richards, Laure E.	Tirra-Lirra	Little, 1955
Stevenson, Robert L.	Child's Garden of Verses	Dutton, n.d.
Thompson, Blanch Jennings	Silver Pennies	Macmillan, 1928
_____	More Silver Pennies	Macmillan, 1939

APPROACHES FOR DEVELOPING BEGINNING LITERARY AWARENESS

Fortunate is the child who has grown up in a home where good literature is shared by the family. Even though some children will not have been this fortunate, the teacher should be ready to accept the challenge of taking each child where he is in his development of literary tastes and creating an atmosphere rich with experiences to meet his needs and interests. If the teacher has a genuine love for children and books, he will use all his creative ability to guide his pupils in the beginnings of literary awareness.

Storytelling

There is no better way to introduce literature to children than by storytelling. Because children receive a story as something real, and reward the teller with their complete attention and interest, storytelling is always a sharing experience.

There are two essentials in choosing stories to tell. If it is to be told with enthusiasm and sincerity, the story must have strong appeal to the storyteller. Furthermore, a story that reads well may not tell well. Picture stories (*White Snow, Bright Snow* and *A Tree is Nice*) or stories that depend upon exact wording of the author (Andersen's *Fairy Tales, Just So Stories, Winnie-the-Pooh*) should be read rather than told.

What makes a story good to tell? Among the generally accepted criteria are these: (1) The story should have a good plot with something of interest to resolve; the characters should be true and real enough so that the listeners will care what happens to them, and they should be described in sufficient detail so that the child can conjure up in his mind a meaningful picture of what the characters look like; and the mood or atmosphere of the story and the style of writing should be appropriate. (2) It should meet the child in some point in his experience and make him want to know where the story leads to. Examples of this type are *The Story About Ping, The Tale of Peter Rabbit,* and *Mike Mulligan and His Steam Shovel.*

Storytelling requires much careful preparation, but once prepared, it is never lost to the teller. Any teacher who learns to tell two or three stories a year will soon have many to share. The wise storyteller will become so familiar with the language of the author that it becomes his own; he will speak clearly, and he will suggest action rather than act. To develop storytelling ability, arrange to observe a good storyteller; begin by partly reading and partly telling a story; and for practice, find an audience of a few children or volunteer service for a library story hour.

Reading

Reading aloud is another way of introducing children to the finest in literature. To acquire the ability to read a story well, the teacher will want to develop a repertoire of selections which he himself enjoys and knows well. He might use these criteria in choosing books to read aloud: (1) books which possess the qualities of good literature—true characters, plot, meaningful narrative, and significance and/or symbolism; (2) books which broaden horizons and stimulate the imagination; (3) books which lend themselves to being read aloud and shared; (4) books which the children probably could not read independently.

Some books which children greatly enjoy having read aloud are:

Millions of Cats, Wanda Gag
Ask Mr. Bear, Marjorie Flack
And To Think That I Saw It On Mulberry Street, T. S. Geisel [Dr. Seuss]
Mike Mulligan and His Steam Shovel, Virginia Burton
Crow Boy, Taro Yashima
Five Chinese Brothers, Claire Bishop
Just So Stories, Rudyard Kipling
Rabbit Hill, Robert Lawson

Any book list, if used wisely, will provide for flexibility so that books suggested for one level may be used at another, provided they meet the needs of the group or those of individual children.

Poetry

To read poetry well, the teacher will make the reading sound like good speaking; the poem will be phrased according to meaning. The teacher who truly enjoys reading poetry to his children will create an atmosphere for it through a story, a picture, music, or, best of all, a human experience. The following poems offer much enjoyment when read aloud:

"The Friendly Beasts," an Old English Christmas carol

"Who Has Seen the Wind?" Christina Rossetti
"The Swing," Robert Louis Stevenson

The memorization of poetry can be highly pleasurable as a group activity. After much rereading with group participation, lines gradually become the child's own. If literature is well selected (see pp. 12-15) by an enthusiastic teacher, there will be more memorization rather than less. When reading or telling a story or poem, the teacher should seat the children close to him so that they may see the twinkle in his eyes and the pictures in the book. Then he will be able to say with Walter de la Mare:

"Quiet your faces; be crossed every thumb;
Fix on me your deep eyes;
And out of my mind a story shall come,
Old, and lovely, and wise."

Records

Recordings can often be used to advantage in the story hour. To provide variety, there are many records from which the children may hear a story told, read, or dramatized. Sometimes the enjoyment of a story will be enhanced by a musical background of sounds. A Folkways Record, FX6152: *Sounds of Steam Locomotives,* may be used with Watty Piper's story of *The Little Engine That Could.* Teachers as well as children can become better storytellers by listening to good records.

Following are several good sources of recordings of stories and poems included in the recommended list:

Weston Woods (recording company), Weston, Connecticut:

PBP 101

Millions of Cats
Mike Mulligan and His Steam Shovel
Make Way for Ducklings
and others

PBP 102

Stone Soup
Georgie
The Story about Ping
and others

PBP 103

Lentil
and others

PBP 104

Little Toot
The Biggest Bear
and others

PBP 105

Curious George Rides a Bike
The Five Chinese Brothers
and others

PBP 106

"Johnny Crow's Garden"
White Snow, Bright Snow
and others

PBP 107

A Tree is Nice
Chanticleer and the Fox
and others

PBP 108

Madeline's Rescue
The Little Island
The Big Snow
and others

Educational Record Sales

Amahl and the Night Visitors, opera by Gian-Carlo Menotti
Just So Stories, by Rudyard Kipling

Children's Caedmon Classics

Just So Stories and other Kipling Tales
Tales of Hans Christian Andersen
The Adventures of Pinocchio

Films and Filmstrips

Films and filmstrips, too, can increase the enjoyment of a story. They may be used in several ways. At times a story or particular aspect of a story could be introduced with a film or filmstrip to give background information. A set of Encyclopedia Britannica filmstrips, *Animals of the Forest,* might be used before reading such stories as *Rabbit Hill* or *Dash and Dart.* Occasionally the first presentation of a story might be made by film.

Films (for purchase or rent)

Curious George Rides a Bike
The Five Chinese Brothers
Make Way for Ducklings
Lentil
Mike Mulligan and His Steam Shovel
Millions of Cats
Stone Soup
The Story About Ping

Filmstrips (for purchase)

Angus and the Ducks
The Biggest Bear
The Big Snow
Blueberries for Sal
Chanticleer and the Fox
Crow Boy

The Bureau of Audio-Visual Instruction in Madison has available many of the recommended films such as *The Little Engine That Could* and *Mike Mulligan and His Steam Shovel.*

The following story films and filmstrips are obtainable from Weston Woods, Weston, Connecticut:

Curious George Rides a Bike
"Johnny Crow's Garden"
Lentil
The Little Island
Little Tim and the Brave Sea Captain
Little Toot
Madeline's Rescue
Make Way for Ducklings
Mike Mulligan and His Steam Shovel
Millions of Cats
Petunia
Play With Me
Stone Soup
The Story About Ping
The Tale of Peter Rabbit
The Three Billy Goats Gruff
A Tree is Nice
White Snow, Bright Snow

Radio and Television Programs

During the school year, two fine programs of good literature are broadcast weekly by The Wisconsin School of the Air, Station WHA, Madison, Wisconsin. One of them, "It Happened When," is for children in kindergarten through grade three. Bulletins describing the programs for the year are available for distribution. A teacher's guide containing suggestions for preparation and follow-up of each program may be purchased for the series.

"It Happened When" is a favorite in many classrooms throughout the state. Listening to the programs is an effective way of becoming acquainted with some carefully selected poems and stories.

The second radio program, directed toward grades four through eight, is covered in the intermediate section of this curriculum.

If the reception is not good or if the time is not convenient for listening, tapes of the broadcasts may be purchased from the radio station.

Occasionally commercial television features such programs as *The Wizard of Oz* and *Amahl and the Night Visitors*. Librarians and teachers report that children become very interested in stories which have been presented on the screen.

Resource people

Some communities are fortunate in having adults who organize Children's Theater, prepare and present puppet shows, tell stories exceedingly well, or write stories for children. They welcome invitations to share their talent with school children.

ILLUSTRATIONS OF TEACHING

KINDERGARTEN THROUGH GRADE THREE

DEVELOPMENT OF A SPEAKING LESSON

Kindergarten

Experience with young children reveals their genuine love of good stories. Observing a group of children in kindergarten listening to a story, one finds it difficult to detect which children have heard the story many times and which are hearing it for the first time. The teacher must remember two things: first, one poor telling can do more harm than one hundred retellings, and second, recurring experiences can benefit a child in many ways.

Since the development of speaking holds an important place in the kindergarten program, the teacher can fully utilize the children's love for fairy tales to expand their speaking abilities. An effective approach might be through the use of the fairy tale *The Three Bears* done on a sequence puzzle. (From The Judy Company, Minneapolis, Minnesota.)

One teacher had told the story earlier in the year and knew the class was familiar enough with the story to be able to recall the main points with some visual assistance. The teacher introduced the story by saying, "Bobby told me the other day about his favorite story. He said it was about three animals who lived in a little house in the woods. Do you want to tell us what your favorite story is, Bobby? *The Three Bears*. Since Bobby likes this story so well, I thought maybe we could share a new puzzle with Bobby. It is a different kind of puzzle because it has a lot of little pictures that will tell us a story when they are put together in the right way. I am going to begin to tell the story so that you can see how our new puzzle helps us." Holding it in vision of everyone and pointing to the individual illustrations, the teacher began telling the story, inviting

anyone to join him. "Who would like to tell us about the next picture?"

At the conclusion of the story, the teacher explained that the puzzle would then be placed on a small table next to which were placed two chairs. (This table, called "The storytelling" table, invites all little people to come and use it. A child may take a friend to the storytelling table when their work is finished and there take turns in using the puzzle to tell each other the story. It remains fun as long as the children remember that one friend must be a listener while the other is the story teller.)

Over a period of several days, the teacher observed closely those children who used the Story-telling table, watching for the time at which the confidence of one storyteller would enable him to tell the story (with the puzzle) to a small group of children.

The puzzle was available for several weeks and was then replaced by cut out figures (also by other Judy Puzzles) of the same story. This method was a favorite of the children and the storytelling table held its place throughout most of the school year.

LISTENING FOR THE CLIMAX OR MAIN POINT OF A STORY

Kindergarten

One kindergarten teacher found the story *Ask Mr. Bear* by Marjorie Flack an excellent means of helping children learn to listen for the main point of a story. The teacher began by explaining that the story was about a little boy (although it could be about a little girl), who wanted to get a birthday present for his mother. The children responded by talking about their own experiences in finding a birthday present for parents or brothers and sisters. Then the teacher caught immediate attention by turning the pages to the illustrations as he told the story from memory.

After the story's close in which Mr. Bear's useful suggestion terminates a long list of gift ideas offered by the other animals, the teacher began discussion of the children's reaction to the "bear hug" as a birthday gift. Such questions as these elicited responses: "How do you like Mr. Bear's suggestion to Danny?" "Do you think Danny's mother was surprised and happy?" "Have you ever had a bear hug from someone who likes you very much?"

Next the teacher reviewed the story with the children, playing a game of remembering all the animals Danny encountered and telling what gift each suggested. (It mattered little in what order the children recalled the animal-gift combinations.) As each one was recalled, a volunteer was found to play the role of the animals in a dramatic presentation of Danny's quest. ("Who wants to be the lamb?" "Who would like to be Danny himself?") After the cast was chosen, the teacher suggested that all the others could be listeners and helpers—assisting Danny to remember who all the animals are.

The dramatization proceeded freely, occupying as much time as was needed and allowing courteous audience help as a reminder to Danny of what he should do next. Excitement mounted as Danny got to the end, where he could "Ask Mr. Bear."

After the dramatization was finished, the teacher led the audience response by saying, "That was such a good job, I'm going to clap for them. Another time we'll play the story with the listeners as the animals and Danny. I know something for each one of us to do now. Let's go home and tell mother the story *Ask Mr. Bear*. But remember—don't tell the ending. Show her the ending and she will be as surprised and happy as we were when we heard how Danny finally got an answer to his question about what to give his mother for her birthday."

BROADENING ENJOYMENT OF NATURAL BEAUTY

Kindergarten

A kindergarten teacher who wished to plan a lesson on appreciation of the out-of-doors was greatly aided by Janice M. Udry's story *A Tree Is Nice.*

After reading the story himself the teacher formulated the following questions as an introductory approach: "Have you ever thought about a tree? Do you have a tree that you like very much to play in or look at? The author of this story tells us why a tree is nice—'Trees are very nice. They fill up the sky.' I've never thought of that before. Let's go on and see what else a tree can do."

Having created interest, the teacher proceeded with the reading of the story, showing the lovely illustrations as he read. At the conclusion of the story the children were encouraged to react. Many thoughts came forth from them such as: "Our trees are little at our house." "There is a real crooked tree in the park." "We shouldn't play in the fire when Daddy burns leaves." "My friend has a tree house." "We went on lots of picnics this summer." "I helped by Daddy plant the trees at our new house."

Seeing the enthusiasm in the children's reactions, the teacher proposed a trip around the school yard to look at and enjoy the trees. The small journey was a delightful experience for these kindergartners. They felt the different types of bark, looked at trees from a distance, stood next to tall trees to get the feeling of size, collected leaves, and paid attention to the many directions the limbs took. The teacher, very much in the background, observed closely the glowing spark of enthusiasm and suggested they return to the classroom to draw a picture of a "nice tree."

During the time the children worked on their pictures they talked about trees. The children's interest was high and their pictures revealed a new sense of beauty gained from the story *A Tree Is Nice.*

CREATING MOOD

Kindergarten

Small children respond eagerly to the poet's creation of mood through the magic of words and rhythms. To infuse in his students an awareness of different emotions which can be expressed in the face, one teacher experimented before presenting a poem.

The teacher had his kindergartners sit in a circle on the floor; he then asked them to show a funny face. The teacher responded with, "Our faces show on the outside what we feel on the inside. Now let's pretend you are very sad. You have lost that great big ball Grandma bought for you! Show us your very sad face." As the class caught on to the idea, the teacher asked them next to show the opposite feeling. "Grandma has just bought you the biggest red ball you have ever seen! How does this make you feel? Happy is right! Show us your happy face."

The youngsters were then asked to pretend they were each being given a pretty package. The teacher passed out imaginary packages to each child, calling each by name as he did so. The children were asked not to open their boxes, but to shake them and to try to think what could possibly be inside. At this point, the children's faces showed *curiosity.* Then they were told to open the boxes and find a huge *surprise.* The children enjoyed the game immensely as they noticed the different emotions appearing on each others' faces. The teacher then read a poem, asking the pupils to show him with their faces how the poem made them feel inside.

Poor tired Tim! It's sad for him.
He lags the long bright morning through . . .

The class decided this poem was sad, and each child made his face look sad. The teacher then presented other poems with differing elements of emotion as their theme. After each poem, the children expressed in their faces the emotions which appeared in the poems.

LISTENING AND CREATIVE DRAMATICS

Kindergarten

The kindergarten teacher has abundant opportunities for creative experiences with literature. Five-year-olds are eager to enter the world of fantasy and make-believe. They readily identify themselves with people, animals, animated toys, and other characters found in children's literature. *The Three Bears, The Billy Goats Gruff, Three Little Pigs,* and other similar selections all lend themselves beautifully to character dramatizations and are familiar to most kindergarten children.

One kindergarten teacher, wishing to enrich the children's experience with literature, told the story of *The Billy Goats Gruff.* Before presenting this story, the teacher read it several times and familiarized himself well with the characters, theme, mood, and setting. Since he was new at storytelling, he felt it necessary to jot the main points and sequence on a small card which he kept on his lap for quick reference. This device aided him in keeping the story clear, concise, and simple, while strengthening the rapport between storyteller and listeners. Interest and appreciation increased when the teacher remembered to speak slowly and use voice inflections representative of the different characters involved. In so doing, the storyteller brought to life the Billy Goats and transmitted to the children a feeling that the teacher himself was making believe and deriving pleasure.

Once the story was told, the teacher found eager responses to questions regarding the Troll and the three Billy Goats Gruff. The teacher, allowing ample time for questions and discussion, also found an increasing excitement building among the children when he suggested they stand and "make believe" they all were the little Billy Goat Gruff crossing the bridge, followed by the middle Billy Goat and finally great big Billy Goat. Using the entire class again, the teacher encouraged them to repeat this sequence while he himself added the dialogue.

On the following day the teacher retold the story, encouraging the entire class to respond like the Billy Goats Gruff and the Troll. He also found that some of the children desired to act out the parts of the Billy Goats. (The teacher felt it important that the group approach be used until an individual felt confident and free enough to respond to the question, "Would someone like to be the Little Billy Goat Gruff today?")

As each child gained confidence through participation, the role of the teacher diminished. The teacher told the story as many times as the children requested, and allowed the children to dramatize it as long as they experienced pleasure in doing so. The housekeeping corner and the building blocks provided all the stage properties they needed; however, too many costumes or props tended to inhibit children rather than aid them. A few classroom chairs placed together created an excellent bridge.

RECOGNITION OF SEQUENCE OF EVENTS

Grade One

A first grader came into school one morning bursting with the news that he was going to move; his family was going to live in Kansas. His classmates were a bit perturbed. They were sorry that Joe was going to leave them, but they were happy, too, because Joe was happy.

The teacher thought this would be an ideal opportunity to develop understanding of what it means to settle in a new locale and to help his first graders understand that no matter where a person goes, he will find friends. Using Joe's experience as an introduction, the teacher thought the children would enjoy listening to the story *Little Leo* by Leo Politi.

The teacher asked his pupils if they would enjoy listening to a story about a little boy who moved not to a different state, but to another country. The children's response was enthusiastic, and they flooded the teacher with a barrage of questions.

Now that the children were wide-eyed and very attentive, the teacher opened the book to the title page, read the title and the author, and began the story.

While continuing to read-tell the story, the teacher shared the colorful illustrations with the children and encouraged their spontaneous remarks. They followed Little Leo as he traveled across the states with Teresa, Mama and Papa. They were sad when Mama got seasick, and they got very excited when all the little Italian-Indians, with Orlando tagging behind, ran through the village, destroying its peace and quiet. They smiled when the teacher glibly read the simple Italian sentences.

The teacher realized when he had prepared the story that several words (*curiosity, quaint, ravioli,* etc.) would be unfamiliar to most of the children so he read the sentence as written but injected a simple explanation without destroying the author's style or story interest.

When the story was completed, a child volunteered, "Leo's grandmother and grandfather are like mine. They hug me too." This comment led to a discussion which helped the children realize that though people live in different places and do things in different ways, they are alike in many ways.

Because several children commented on the strange names, the teacher wrote them on the chalkboard and the children enjoyed repeating them. One boy thought Leo's friends would think their names strange, too, and another wanted to see the pictures again. In answer to this request, the teacher suggested that they study the pictures and recall the sequence of the story. Beginning with the first illustration, the teacher called on various children to recall for the group the part of the story the picture illustrated.

One child suggested the story would make a good movie, and the others agreed. Some children wanted to tell the part of the story that would explain each sequence of the movie. The rest of the period sped quickly by as little heads bent over crayons and paper, and others practiced what to say.

A sense of satisfaction permeated the room as the children proudly presented the movie for their kindergarten friends. The teacher, too, was pleased when he saw the children take *Little Leo* home for mothers and fathers to read aloud.

CHORAL SPEAKING

Grade One

Young children's sentences are naturally poetical and imaginative. Their responses to the rhythm of jingles and poetry is automatic. To keep this inherent sense of poetical sound alive, adults must appreciate and nurture it.

One first grade teacher used choral speaking as a means of helping his pupils retain this natural poetic sense. He wanted his students to be able to enjoy poetry together, so he chose the poem "The Big Clock" as a starting point.

The Big Clock
Unknown

Solo: Slowly ticks the big clock;
Refrain: Tick-tock, tick-tock!
Solo: But Cuckoo clock ticks double quick;
Refrain: Tick-a-tock-a, tick-a-tock-a
Tick-a-tock-a, tick!

After reading the poem, the teacher asked his class these questions: "How did the big clock tick? How would its pendulum swing? Have you ever heard a cuckoo clock? How does *it* tick?" In answering the questions, it was natural for the children to respond with bodily rhythms. Soon they tried saying the poem together—the teacher saying the solo part and the children joining in the refrain. Even the shy child felt he was a contributing member of the group. As the poem became more familiar, one child after another asked to say the solo part. Before long, everyone could recite the entire poem.

Because this lesson was so successful, the teacher presented a question-and-answer type of poem, "Color," by Christina Rossetti. In discussing the meaning of the lines, the children could see that one group could ask the questions, the other, answer.

The teacher presented a third poem in the line-a-child pattern. Rose Fyleman's "Mice," from her book *Fifty-One New Nursery Rhymes* was chosen. The first two and the last two lines were read in unison, with the lines in between divided among seven children according to

phrases. The children freely offered to say individual lines.

After a time, the children were ready to experience what is most difficult to do well—speak in unison with clear articulation, pleasant blending of voices, and meaningful rhythm and tempo. Soon they were able to recite beautifully Sara Teasdale's poem "April," which can be found in her *Collected Poems*, and "Time to Rise" by Robert Louis Stevenson.

IF I WERE KING (Choral Speaking)

Grade One

Enjoying poetry through choral speaking can be one of the most delightful and exciting experiences for young children and, for the teacher who enjoys poetry, a satisfying one.

The children in one first grade class never quite knew when it was time for poetry, because sometimes they learned a poem after reading, sometimes after arithmetic, and sometimes when they came in from play. They looked forward to these poetry sessions anytime.

To introduce A. A. Milne's poem, "If I Were King," the teacher asked, "What would you do if you were king for just one day?" The children's response was enthusiastic, so the teacher read the title of the poem and the author's name, and began reciting the poem, taking the children from Spain to Timbuctoo with A. A. Milne.

In the discussion which followed the poem, one child thought he would like to be king of Spain, another King of Norway, and still another king of "anything." The children asked to hear the poem again, and this time the teacher told them to listen for what the author would do if *he* were king of Spain and Babylon. Proceeding in this way, the teacher gave a specific motivation for each repetition of the poem until each couplet had become very familiar to the children. When he felt quite sure that the children knew the essence of the lines, he explained that he would read the first part of the two-line stanza and the children could complete the second. Thus, in addition, to having fun, the children slowly memorized the poem.

Following this activity, the children helped the teacher select individual pupils to say each of the couplets alone, but they thought the whole class should begin and end the poem.

At the close of the period, the children had almost completely "absorbed" the poem and loved it.

THE STORY OF FERDINAND

Grade One

To arouse his students' curiosity over a story or poem he planned to present, one teacher posted the title in the literature corner of the room on the morning of the day it was to be presented. By the time the clock told the children that it was storytime, they were eager and very curious to know more. This was the case with *The Story of Ferdinand.*

Before the teacher could begin, one child asked, "Who *is* Ferdinand?" The teacher asked the children to guess who he might be, and after many different suggestions, he introduced the story in the familiar terms the children were by now used to: *"The Story of Ferdinand* by Munroe Leaf, illustrated by Robert Lawson."

Partially reading and partially telling the story while showing the illustrations, the teacher began, "Once upon a time in Spain—that's a country across the ocean right here"—the teacher stepped to the globe he kept within reach—"there was a little bull and his name was . . ." and as he paused, the children chorused, "Ferdinand."

The minutes passed quickly as the children were taken to Spain and followed Ferdinand through the pasture to his favorite haunt among the flowers. They chuckled at the contrast between Ferdinand and the other bulls. The teacher's animated and expressive way of reading-telling the story elicited wonderful reactions from the children. They were happy that Ferdinand had an understanding mother. They saw Ferdinand fiercely kick up his heels when stung by the bee. They marched through the streets of Madrid with the matador. They squatted on the floor of the bull ring with Ferdinand and smelled the ladies' flowers.

When the story was completed, the room was quiet, and the teacher permitted the children to savor the story in their own imaginations first. Then he began asking questions: "I know you like the story, boys and girls. But did you like Ferdinand?" "Why?" "Did he have to be like the other bulls to be happy?"

The opinions flowed freely, and the teacher felt that the first graders had sensed the mood and had captured the theme of the story when one child volunteered, "I like Ferdinand. His mother knew he liked to sit under the tree and she said it was all right. He didn't always *have* to do what the other bulls did." The teacher was satisfied that the children had enjoyed the story when, a few days later, they asked that it be told again.

HIDING (Poetry)

Grade Two

Beliefs at any age are real and important. Too often, the sharing, discussing, and forming of beliefs is confined to the upper grades.

Why is it that in the middle and upper grades children find it difficult to express beliefs? If and when beliefs are expressed, why are they sometimes stated in a definite, positive and unqualified manner?

Might it be that children in Grades K through three could be introduced to varied opportunities that nurture an awareness for finding the truth? Such experience should result in increasing enjoyment and satisfaction.

With these thoughts in mind, one teacher selected the poem "Hiding," which deals with family relations. Throughout the years "Hiding" has remained one of the favorite poems for the primary grades. In it children identify themselves with the happy, playful relationship with parents. Surely, it is the birthright of every child to enjoy similar experiences. Following is the teacher's actual preparation for presenting the poem:

Purpose

To assist the child to identify the characters with himself and his parents.
To appeal to the child's imagination.
To help the child enjoy everyday commonplace experiences.
To encourage the child to state a tentative belief about parent-child relationships.

Teacher Preparation

[The teacher asked himself these questions after a practice session and before presenting the poem]
Can I make the poem sing? (rhythm)
How did the punctuation help me?
Did I sense the mood of the poem?
Is there more than one mood?
Did I read the surprise endings differently than the beginnings of the verses?
Did I really enjoy reading the poem?

Reading the Poem

Introduce the poem after the children play the hiding game "Huckle Buckle Bean Stalk."

Discussion of the game:

What kind of game is "Huckle Buckle Bean Stalk?" (hiding) What makes it so much fun to play? (surprise element) Do you ever play any games with your mother and father? I'm going to read you a poem called "Hiding." Listen and hear who is playing the game. Perhaps you would like to play "Hiding" with your mother and father.

Hiding

By Dorothy Aldis

I'm hiding, I'm hiding,
And no one knows where; . . .

Discussion of the Poem

How do you think Benny and his parents felt when they played together?
Why do you think they had such a good time?
Do you think mother and father made good

guesses? Why?
Do you play games with your mother and father?
Can you think of some good hiding places in your own home?
Would you like to play "Hiding" with your parents?
Might you invite them to play with you?
State and discuss beliefs such as: How I feel about my mother and father (e.g., "I like to have mother and dad play with me." "My mom doesn't have time to play with me.").

Rereading the Poem

While rereading the poem have the children interrupt with parts they know. After several rereadings a number of them should have absorbed the entire poem.

Have books containing the poem available for those who can and want to read it. Encourage the boys and girls to look for "Hiding" and similar poems that they like. Have them share these poems later in class.

Read the poems selected by the children before they attempt to share them with their friends.

Related Activities

Make a list of imaginary hiding places presented by the children.
Dramatize the poem.
Write an original class poem.

Read other poems that deal with parent-child relationship, such as:

"Sh" by James S. Tippett
"The Cupboard" by Walter de la Mare
"Visitors" by Harry Behn

THE GOBLIN (Choral Speaking)

Grade Two

To introduce his class to the poem "The Goblin" by Rose Fyleman, one teacher arranged in advance to have someone knock on his classroom door at a mutually convenient time and quickly disappear. The teacher brought the students' attention to the knock and had a child go to the door only to find no one there. One child suggested it was a fairy, and another a goblin. Thus a class discussion ensued, and the teacher found a good opening for presenting the poem. He began, "Jimmy thought there must have been a goblin at the door just now, because we heard a knock, and when we looked, no one was there. That reminded me of the poem, 'The Goblin.' Rose Fyleman must have liked goblins, too, because she wrote this poem for boys and girls like you.

'A goblin lives in our house, in our house,
in our house,
A goblin lives in our house all the year
round . . .'"

As the teacher read the poem aloud, the children's imaginations made them hear the goblin jump, then thump, and knock and rattle at the door. Spontaneous laughter greeted the completion of the first reading of the poem, and one child suggested that the class read the poem together. This remark brought unanimous agreement, so the teacher said, "Would you like to listen to the poem again, children? Then we'll have a better idea of how we'd like to say it." After the second reading, the teacher asked for suggestions. The class thought it was a good idea when someone suggested that everyone read the first and last lines of each verse together, and students who volunteered were each assigned a line to read alone. At a sign from the teacher, therefore, the class began reciting together and the volunteers read their lines separately.

Although the poem was not rendered perfectly the first time, the children delighted in speaking together. One child thought there should be more "rattles at the locks" and another thought the group hadn't been strong enough on "all the year round." Each suggestion was considered in turn and many were absorbed into the next reading of the poem. The students repeated the poem with even more vigor and gusto. Intermittently throughout the next day, the children requested to speak this new poem together, and more children volunteered to read a line alone.

THE ANIMAL STORE

Grade Two

When one of his shy students approached him

and whispered that he had a new puppy, one teacher decided this was a good opportunity to bring the child out of his shell, and also to present Rachel Field's poem "The Animal Store."

"What good news, Timmy!" the teacher said, "I'm sure the boys and girls would be interested in your puppy. Will you tell them about it later in the day, please?"

During the literature lesson, and with some gentle encouragement from the teacher, Timmy told the children how he acquired his puppy "Zingo." The children were excited to learn that the puppy came from a pet shop. From the expressions on their faces, the teacher knew some of his students had never seen a pet store. So when the child completed his story, the teacher began a discussion by asking, "What other animals can we see in a pet shop?" The children's responses included turtles, cats, salamanders, and so on. The teacher listed these animals on the chalkboard and presented pictures previously prepared.

To lead up to the actual poem, the teacher asked the students what they would buy with a hundred dollars. After all the children had had an opportunity to respond, the teacher asked the students what they thought Rachel Field, the author of the poem, bought with *her* hundred dollars. Once a few guesses had been supplied, the teacher began reading the poem.

"If I had a hundred dollars to spend
Or maybe a little more . . ."

As the teacher continued reading, he took special care to interpret the words and point out all the joy and wonder created by the lines of the poem. When the reading was completed, the teacher provoked an animated discussion among the students by asking questions like, "What *did* Miss Field plan to do with the hundred dollars?" "Do you think it was a good idea?" "Why?" "Of all the animals we saw in the pet store, which was your favorite?"

The teacher wished to clarify words which were still unfamiliar to the children, so he read the poem again having the children point out the unfamiliar words. As the children made their contributions the teacher wrote the words on the chalkboard and explained their meanings. A third reading of the poem satisfied the students. It clarified their understanding of the meaning, and intensified their enjoyment of the poem.

THE BIGGEST BEAR

Grade Two

A class of second graders had just returned from a trip to the zoo and in small informal groups were discussing the animals they had seen. As the teacher walked from group to group, he assumed the role of an interested listener. As he listened, he observed the expressions of the children. Noticing a very puzzled look on Jamie's face, he asked him if something was puzzling him.

"How do they catch the big bears?" Jamie wanted to know.

The teacher answered that perhaps the other boys and girls were wondering, too, and he asked the boy to save his question for the literature period on the following day, at which time he would read a story which would answer the question.

The next day the teacher was prepared to answer Jamie's question as well as to share with the class *The Biggest Bear*. Having called on Jamie to repeat the question for the class, the teacher explained that he thought Jamie's question would be answered as they listened to and enjoyed the story *The Biggest Bear*, by Lynd Ward.

As the teacher read the story and shared the illustrations with the interested group around him, the children gasped as they learned that Mr. Pennell had killed three bears and therefore had three bearskins nailed to his barn, but Johnny's family had none. Like Johnny, the children became more and more attached to the bear cub in the story. The antics of Johnny's bear as he grew bigger and bigger brought intermittent squeals of delight and gasps of horror, especially details of the chaos in mother's kitchen and the damage in father's shed. They sympathized with Johnny as his father explained that the bear must go back to the woods.

"The bear really liked Johnny, didn't he?" a child exclaimed.

"Yes he did! But now Johnny had to do

something that was very difficult for him to do," explained the teacher.

The sad-eyed audience gave visual testimony that they experienced vicariously what Johnny was feeling as he and his father took the bear into the forest, and all three fell into a bear trap. How delighted the students were to eventually find that some kind men would take care of Johnny's bear if Johnny would let them have him for the zoo.

At this point the teacher asked Jamie if he knew one way of capturing bears for the zoo. The teacher was pleased when Jamie replied, "They set traps; but I hope all people are as kind as these zoo people were."

The teacher could tell that the children were anxious to talk about the book and he therefore asked the question, "Was there any part of the story you liked best?" He called on extrovert Tommy, who was wildly waving his hand.

"I liked the part where Johnny took the bear in all directions. May I make a map of Johnny's trip with the bear?" he asked, "and can I call on someone else to answer next?"

When the teacher nodded his head, Tommy called on Larry, who only now was emerging from his shell. Larry timidly smiled and said that he liked the part when Grandpa Orchard said, "It's better to have a bear in the orchard than an Orchard in the bear." The group laughed with Larry because they liked him and were happy that he was no longer afraid to share his ideas with them.

The teacher then presented these questions and watched the children's reactions in order not to destroy the pleasure they had derived from the story: "When Johnny first found the bear cub, why didn't he kill him? After all, he did want a bearskin for their barn." "Was it all right for Johnny to have the bear for a pet?" "Why did Johnny try to do what his daddy wanted him to do even though it was hard for him?" "How did Johnny feel?"

At the close of the lesson a young girl asked if she could take the book home to share with her little brother, and when others echoed this request, the teacher knew that *The Biggest Bear* would be one of their favorite stories.

The next day another child brought his record of *The Biggest Bear* to share with the group, and once more the class relived the story.

CREATIVE POETRY

Grade Two

A good way to introduce and nurture the writing of poetry in the primary grades is to start with a cooperative group poem. Holidays such as Thanksgiving, Easter, and Christmas provide common experiences for poetry topics.

A second grade teacher had finished reading Marchette Chute's poem "Presents" to his class. This poem is included in *Sung Under the Silver Umbrella,* selected by the Association for Childhood Education International, and it describes toys wanted by a child for Christmas.

The reading and discussion of the poem was enough motivation to begin the seven-year-olds' own cooperative poem.

To begin class discussion, the teacher asked the students what they would like for Christmas. "Skis," "A Sled," "An electric train that whistles," were some of the answers. The girls agreed that they would like dolls. In this manner the conversation continued until one boy decided he was too tired to think, and anyway, Santa Claus would have some ideas, too.

The teacher continued questioning different students: "What would you do with your sled?" "What would you do with your bike?" They answered, "Take slides down the hill," "Take rides with it." A child noticed that *slides* and *rides* rhyme, so the teacher suggested that the wishes of the children be put into a cooperative poem.

Thus the children and teacher proceeded with the poem. The teacher took notes as the children continued to tell how they would use their toys.

The children were delighted the following day when they discovered their teacher had typed the poem and placed it on the bulletin board!

What We Want for Christmas

A sled that slides,
A bike that rides,
A train that runs and whistles,
A wagon that rolls,

Skis with poles,
Dolls to hug and cuddle.
Cowboy boots, cowboy suits,
Weaving sets and needles,
A movie ring,
Fit for a king,
Cash registers that jingle,
Record players and records, too,
And anything else, dear Santa Claus,
We'll leave it up to you.

A PSALM OF DAVID (Psalm XXIII)

Grade Two

Although the reading and speaking of the "Twenty-third Psalm" is especially appropriate for the middle and upper grades, it can be effectively introduced in the second grade. Listening to lyrics holds a special charm for seven-year-olds and helps to develop an ear for both rhythm and mood. Also, the Twenty-third Psalm provides for inner peace and quiet in times of insecurity.

Such was the setting in one second grade room late one afternoon. A sudden storm appeared. The wind blew, trees swayed, lightning flashed in quick succession, and the rumblings of thunder became thunderclaps. That very morning Sandy, the student weather reporter, had recorded the forecast on the chalkboard:

Forecast
April 20, Tuesday—stormy weather

The regular classwork ceased as most of the children rushed to the windows to observe more closely the ever-changing sky. Enthusiastically, they invited those that remained in their seats to join them. Only Laurie didn't respond. She was crying, and her hands were placed over her ears to shut out the noises. The teacher comforted Laurie, took her hand, and together they walked to the window. They heard a steady stream of conversation. The teacher was quick to jot down the children's descriptive words for later reference.

As suddenly as the storm began, it ended. The teacher invited the group to sit on the rug. He then seated himself on a small chair and waited. The children knew it was quiet time.

When there was complete silence, the teacher began:

"The Lord is my Shepherd; I shall not want.
He maketh me to lie down in green pastures:
he leadeth me beside the still waters.
He restoreth my soul; he leadeth me in the
paths of righteousness for his name's sake.
Yea, though I walk through the valley of the
shadow of death, I will fear no evil: for
Thou art with me; Thy rod and Thy staff
they comfort me.
Thou preparest a table before me in the presence of mine enemies: Thou anointest my
head with oil; my cup runneth over.
Surely goodness and mercy shall follow me
all the days of my life: and I will dwell in
the house of the Lord forever."

CREATIVE DRAMATICS IN-THE-ROUND

Grade Three

Winifred Ward, in her book *Playmaking With Children*, defines creative dramatics as "playmaking or informal drama created by players in which dialogue and action are extemporized rather than written and memorized." What do *you* need in creative dramatics? The answer, according to Winifred Ward, is simply this: children, a story or poem, a highly imaginative teacher, and a room. No props or scenery are needed. For creative dramatics arena staging is most suitable.

In kindergarten when children form a circle for "Show and Tell" time they are already involved in arena staging or theater-in-the-round. Then, as they become familiar with the more formal seating arrangements, the teacher is likely to have all dramatization in the front of the room, a situation which may lead to a crowded, confined feeling on the part of performers, and a frustrated, "I can't see it!" attitude on the part of the audience. A combination of these circumstances can lead to confusion rather than to creation. Thus, when creative dramatics is performed in a circle in the middle of a classroom, the confined, frustrated feelings disappear.

This method had been used with much success by one third grade teacher. His students enjoyed dramatizing *The Boy Who Cried Wolf*,

Cinderella, The Emperor's New Clothes, and *Amahl and the Night Visitors.* The teacher first told the story to be dramatized. He planned his story well, visualized every scene, and made the plot simple and direct. After telling the story, the class discussed what the characters were like. In the case of *Amahl and the Night Visitors,* questions such as these were asked: "What kind of boy is Amahl?" "Does he always mind his mother?" "Could you have done what Amahl did?" "Which king do you think is the funniest?" In the general discussion the group decided at what point the play should start, where the scenes would take place, and how the play would end. Since there is no change of scene in *Amahl and the Night Visitors,* the group only had to locate a specific area for Amahl's home, the approach to the house, and the exit.

During the casting, the children chose their own parts. The teacher worked with part of the group while the others were out for recess, since it worked better not to have all the talented children in one cast. The teacher found that many children who could not read had good rhythm. For example, they could create simple folk dances for the scene where the villagers came to welcome the kings.

When it came to playing the scenes, the first several versions were pantomimed so that the children could go through the actions without thinking of the dialogue.

For the purpose of evaluation, the teacher had his students do the performance for another classroom. He found that the new audience, which was not familiar with the story, understood the action of the story and knew who the characters were. The teacher asked himself questions like, "Did the children stay in character throughout the story?" "Did the children add something of their own?" "Did it add or detract from the performance?" He kept in mind that this is creative dramatics, created by children, performed by children, for children.

THE EMPEROR'S NEW CLOTHES—WITH PUPPETS

Grade Three

Before presenting *The Emperor's New Clothes* to his class, one third grade teacher asked the students, "What is an emperor?" "He's a king!" one child suggested. To the teacher's question, "What is a king like?" the students replied, "He's rich, clever, and wise, and takes care of his people." This answer gave the teacher a good opening, so he told the youngsters that he knew a story in which the king is unwise and foolish. The king's ministers, who are the king's helpers, are foolish, too. "In fact," the teacher continued, "it's a child who first points out how stupid this king and his ministers are." He then asked the children if they would like to hear how some robbers fooled the king. The class agreed enthusiastically, so the teacher began by reading, *The Emperor's New Clothes* by Hans Christian Andersen, illustrated by Virginia Lee Burton.

The teacher read the story, stopping occasionally to answer a question interjected by a child, and to point out the colorful illustrations which were in tune with the period about which the story was written. The teacher drew the youngsters' attention to the way the pictures conveyed a sense of action and rollicking good fun. He pointed out how even the houses seemed to lean and gossip about the splendid cloth of the weavers. Unfamiliar words were clarified by making the explanations a part of the story. The teacher continued building up to the climactic line, "But he has no clothes on at all!" The children were, of course, delighted with the predicament of the king at the end of the story.

Following the story, the teacher arranged a puppet show, keeping in mind that the children could not sustain interest for a long, drawn-out project. He arranged on its side a packing box with the top and bottom cut out. He set the box on the edge of his desk so the children could crouch behind the desk to manipulate the puppets and project their voices. To make the puppets, the teacher painted faces on rubber balls and glued on paper features. A hole was cut in the ball at neck point for the children to insert a finger or dowel pin. The "good guys" wore light clothes, and the "bad guys" wore dark clothes (odd pieces of cloth were used).

The children worked out the dialogue themselves, and in this production those acting as the audience also had an opportunity to participate. At the beginning of the children's version of the play, the king strutted about talking about his clothes. He left and his ministers came on and proceeded to gossip about

him, saying that he "isn't on the job." Then the audience shouted, "Where is the king?" At the end the audience chimed in again, "But he has nothing on at all." One student held up cue cards when it was time for audience participation. The play moved very rapidly, and some of the puppeteers improvised so that the Andersen version was occasionally barely recognizable; however, the ending was the same.

A VISIT TO FANTASYLAND

Grade Three

Another third grade class had just read *The Emperor's New Clothes,* and became intensely interested in the spirit of make-believe. They read one imaginative story after another: *Dick Whittington and His Cat; Cinderella; Why the Chimes Rang; The Velveteen Rabbit; Mary Poppins; The Lion, the Witch, and the Wardrobe,* and others.

During this period, a white French poodle "happened" to visit the classroom and was cuddled and petted by each child. The teacher explained that the dog's name was "Snowglo."

Another day the children visited the public library. The librarian invited them to join her for a story. With her, they enjoyed *The Little Juggler.* Knowing their interest in fantasy, the librarian also showed them a film of *The Steadfast Tin Soldier.*

With all these experiences absorbed into their subconscious, it was natural for the children to begin writing their own ideas about fairyland. The teacher skillfully guided their interest and enthusiasm until cooperatively they completed the story, *Willie Visits Fantasyland.* They discussed who the leading characters would be and decided on Snowglo, Willie, and Becky. They outlined their plot: Willie was alone and sad, but the children of the neighborhood took him into their hearts and gave him Snowglo for his very own. Willie and Snowglo were whisked away to fantasyland. There Snowglo was snatched away by a beast. Becky dreamed about Willie. Sensing the need of her friend, she led the searching party. All ended happily when they were reunited.

Writing the story did not end this literary experience for these children. They decided that a dramatization would be the best way to share it with their parents and schoolmates. Thus, when the next "program" was due, the children presented a one-hour feature, *Willie Visits Fantasyland.*

WHO WENT TO SEA IN A PEA GREEN BOAT?

Grade Three

There comes a time when, in some way, the teacher wants to evaluate the impact of his literature program. For the eight or nine-year-old, plot and characters are the most important elements of a story. The children have met a host of new storybook friends in story-telling time, or by listening to books and poems read to them. To see how well they remember these friends, one teacher introduced a game.

The teacher asked for a volunteer to come to the front of the room. While the boy who volunteered stood facing the class, the teacher wrote on the chalkboard above the head of the child, the name of a familiar character from a story. Then the class gave clues to the character, and the pupil at the chalkboard tried to identify him, her or it. The teacher called first on the slower pupils for clues, since they did not offer too many. He steered the children away from such obvious clues as, "His nose got longer each time he told a lie." He encouraged the pupils to give clues which told how the person looks, what he does, and what other people think and say about the character. The child was permitted three guesses, and if he did not give the correct response, he was allowed to look at the name. Then another child volunteered, and a new name was put on the chalkboard.

The teacher also had the class play another version of this same activity by letting one child start the game by saying, "I have a friend who (giving clue)," and allowing him to call on a fellow pupil to identify the character. The student who answered correctly introduced his storybook friend.

The teacher's day-by-day observation of these standards is of greater importance than formal testing. Expectancies in literature cannot be measured formally. The quality of a child's reaction to literature in terms of what it does to him can best be judged by the teacher who is sensitive to the child's thinking and feeling.

THE INTERMEDIATE GRADES

GRADE FOUR THROUGH GRADE SIX

INTRODUCTION

The literary curriculum in the intermediate grades should continue the development of literary awareness begun in the primary grades. The groundwork for a good literary program in the intermediate grades was laid in the kindergarten, and cemented by a sequential growth pattern in the primary grades. Thus the intermediate program presented in this curriculum guide retains the seven important characteristics of a good literary program as listed on pages 4-5. It also attempts to add to the appreciation skills and will give attention to those elements which reveal what literature is: theme, form, characterization, poetic diction.

The good intermediate literature program must consider the interests, abilities, and characteristics of the child in the middle grades. Boys and girls in these grades are relatively calm and self-assured. They become more outgoing and interested in problems of others. They also begin to develop a strong conscience and demonstrate definite views concerning right and wrong, especially where these judgments affect peers. As a result of these changes, they begin to be more selective in their choice of reading materials. Boys still do not choose "girl stories," but girls are becoming interested in the literature boys like. Middle graders begin to see themselves objectively and as individuals with certain distinctive abilities and tastes. They have a taste for stories in series and also like to read many stories by the same author, as is evidenced by the popularity of the *Miss Pickerel* books. They also display the ability to concentrate for a longer period of time, as well as analyze and deduce.

The middle graders have acquired the skills of reading which permit them to read more difficult literary selections. Their developing maturity permits them to delve into broader concepts which in turn may lead from the simple to the more complex.

To satisfy their maturing interests and outlook, children in the intermediate grades should be exposed to diverse literature. They are drawn to books which cover such varied subjects as human relations, fantasy, myths, legends, culture, humor, biography, folklore, nature, Bible stories, and poetry. To make it easier for the intermediate teachers to locate titles suitable for a particular grade in this wide range of subjects, a minimal and a collateral list of titles appears on pages 39-43.

The middle grade teacher is usually confronted with a wide range of ability and experience in his students. Some will have had a rather broad literary experience, others only a bare minimum. The elementary literature guide does not divide the material into categories for the slow, average, and advanced student as it is felt that all students should be exposed to at least the selections in the minimal list, with better students directed to works on the collateral list.

One of the goals of the teacher should be to select quality reading material to present in a manner that encourages the children to increase their individual free reading. Free individual reading can be encouraged by showing children where they can find the books that interest them in the library. A proper use of the library will pay many dividends. Parents should also be urged to purchase interest level books for their children's home library. These books can be read at any time. It can be pointed out to parents that recognized quality books are coming out in economical paperback form.

Supplementary materials can be effectively

used to motivate literature study in the intermediate grades. A large number of good motion pictures are available from rental libraries at low cost. More and more phonograph records by good interpretive readers and actors are appearing on the market. Tape recorders are an excellent means of drawing the attention of the child. Bulletin boards, flannel boards, pictures, book jackets—all can be utilized to make such literature come alive. Media such as radio and television should also be used.

Guide lists usually contain only the classics, but the new as well as the old should comprise the literature program. This curriculum guide lists some of the better literature recently published such as George Selden's *Cricket in Times Square,* 1960, and Jean Merrill's *The Superlative Horse,* 1961, to mention two. A good source of information about current books is the University of Chicago Center for Children's Books.

The effectiveness of the literature program in the intermediate grades may be evaluated by observing the increase in the amount of reading, the variety of subjects, and the maturity of the books read. Evaluation is treated on page 58.

Prose

The literature program in the intermediate grades includes a wide variety of prose selections. Many new experiences with these materials strengthen a child's interests and should sharpen and refine his sensitivity and literary awareness.

Although children in the intermediate grades are progressing steadily in their ability to read, they still enjoy storytelling and benefit from a good story well told. A good storyteller stimulates the child's imagination, interests him in good stories, and helps to deepen his literary awareness. Two examples of favorite stories are the tales *Rapunzel* and *The Frog Prince.*

Children enjoy telling stories in small groups or to children in other classes. May Hill Arbuthnot in *Children and Books* tells of a group of fifth grade children who enjoyed listening to stories told over the radio. After listening to the radio program, they read other fairy stories. When they had a broad knowledge of good stories, they organized the "Children's Storytelling Club" and spent many afternoons telling stories to younger children. Children in the fifth and sixth grades would enjoy telling such a story as *Dick Whittington and His Cat* to a group of younger children.

Children may enjoy writing original stories and presenting them to the class or telling them to a small group. Original drawings would make such an activity even more attractive.

Fairy stories have colorful characters which the children enjoy imitating in dramatizations after the stories have been told. The children can dress up or merely wear paper hats, long paper noses, and beards to pretend they are witches, kings, and princesses. Filmstrips of favorite fairy stories such as *Hansel and Gretel* add to the child's appreciation of the story.

Yvette Schmitt and Sister Mary Nora in *Elementary English,* May, 1964, suggest that "Reading aloud is the most simple and obvious method of introducing to children the best in literature, for only the best deserves to be read aloud and it is only the best that can stand the test." Kipling's *Just So Stories* is a good example of a book which should be read aloud so that the children can be exposed to the style and beauty of the author's craft. Some stories are slow moving and can best capture the interest of the child if they are read aloud. *And Now Miguel* by Joseph Krumgold is an example of such a book. Hans Christian Andersen's *Little Mermaid* is well written and is most effective if it is read to the children.

Kenneth Grahame's *Wind in the Willows* should be read aloud because the child's imagination is stirred and his appreciation is deepened when the author's exact words are used to tell the story. The humor of the conversations among the animals is subtle, but it delights children when they hear the story. This book would probably not be read by many children, but if the teacher will spend time in preparation so that he can read it well, the children will learn to know and appreciate Mole, Water Rat, Badger, and rich, conceited Toad.

In addition to choosing good materials, the teacher will try to provide a comfortable, well-ventilated room for his story-reading hour. Older children should be seated in their desks and the teacher should stand where he can be seen and heard. If a time were set aside every day for listening to stories, children would deepen their sensitivity to good literature. Other books

which lend themselves to reading aloud are *The Moffats* by Eleanor Estes, and *The Courage of Sara Noble* by Alice Dalgliesh. Children gain new insights from books such as *Good Master* by Kate Seredy and *Wheel on the School* by Meindert DeJong, which they might not have chosen to read on their own.

Because children enjoy reading out loud to each other in small groups, one group could be encouraged to read *Johnny Texas* by Carol Hoff and to share a chapter with the rest of the class. Their examples should stimulate others to read the book. In turn, someone might read the first chapter of a story such as *Paddle to the Sea* by Holling C. Holling, with others continuing until the book has been completed.

It is important that the teacher in the intermediate grades be continually aware of the interests of the boys and girls. Most boys at this grade level enjoy stories of adventure such as *Call It Courage* by Armstrong Sperry. Girls enjoy adventure stories, too, but they especially appreciate books about home and family such as *The Little House in the Big Woods* by Laura Ingalls Wilder and *Caddie Woodlawn* by Carol Ryrie Brink.

Children in these grades admire legendary and real heroes. The fantastic accomplishments of *Ol' Paul the Mighty Logger* by Childs Hellyer and *Mister Stormalong* by Anne Malcolmson and Dell McCormick, Jr. are interesting to both boys and girls. Biographies such as *Carver's George: A Biography of George Washington Carver* by Florence Means and *America's Ethan Allen* by Steward Holbrook are well written and can interest children in the lives of great people.

Requiring children to write book reports seldom promotes their interest in reading. Informal discussion about the books they have read is a better procedure. Bulletin boards with appropriate book packets and creative illustrations done by the children can help to remind everyone in the room that these books are available to read.

Children interested in art might decorate a book jacket in any desired manner and write an advertisement to accompany it. If a child enjoys writing, he can be asked to write a book review for another room in his school or for the local newspaper. A child who has read a book on travel could give an illustrated lecture using pictures from magazines, post cards, photographs, and slides. Writing letters to friends about a favorite book is a particularly good way of advertising the book.

Those children who have obvious oral and silent reading difficulties need to be referred to books which are easy to read and are still enjoyable. An example of such a book is *Down the Mississippi* by Clyde Brown.

The teacher should endeavor constantly to foster the love of good books and the appreciation of good literature. In this way, children in the intermediate grades will nurture and deepen their literary awareness.

Poetry

Children entering the fourth grade will have enjoyed many experiences with poetry. In the intermediate grades, the task of the teacher is to supply a wealth of varied experiences with many types of literature. These activities will tend to deepen literary awareness and provide a readiness for more formal study of literature in the junior high school.

May Hill Arbuthnot insists that poetry was meant to be heard and spoken and not to be read. A new poem should be read to the children before they read it themselves. If a great deal of poetry is read to the children, they will soon have favorite poems which they will want to hear and read often. A small group of children might enjoy getting together around a table to share such favorites as James Whitcomb Riley's "The Raggedy Man," and "The Clam" by Shelly Silverstein.

Boys in the intermediate grades are often less interested than girls in poetry. If the teacher can find a poem which appeals to them and reads it well, boys can often learn to appreciate poetry and ask for more. Two examples of poems which boys who are interested in baseball might enjoy are "Casey at the Bat" by Ernest L. Thayer, and "Casey's Revenge" by James Wilson.

Children will gain much enjoyment from choral speaking. May Hill Arbuthnot in *Children and Books* quotes Marion Robinson and Rozetta Thurston's definition of choral speaking: "A speaking choir is a balanced group of voices speaking poetry and other rhythmic literature together with a unity and beauty born of thinking and feeling as one." A voice choir

does more than speak together. It is made up of groups of voices of various pitches which speak sometimes together and sometimes separately. In choral speaking it is important that each word be spoken clearly and with expression. Children who can learn to speak poetry together are actually making music in a new and interesting way. The poem "Halloween" by John Ciardi lends itself well to choral reading and provides an opportunity for children to vary the pitch and intensity of their voices to fit the different moods in the poem. Poems like "Little Orphan Annie" by James Whitcomb Riley, and "Paul Revere's Ride" by Longfellow can also be used for choral reading.

Children in the intermediate grades should deepen their awareness of poets. The teacher can use such poems as "The Flag Goes By" by Henry Halcomb Bennett to illustrate a marching rhythm. The children may wish to tap on their desks while the teacher reads the poem. Rhythm sticks and drums can tap out the marching rhythm. A record of a Sousa march could be played while the poem is read. The rhythm of the poem could also be emphasized by choral reading and accompanied by tapping with drum sticks. Hand clapping can be used to beat out the rhythm of "Paul Revere's Ride" by Henry W. Longfellow.

Intermediate children are conscious of poetry that rhymes. After the teacher has read the poem several times, the children will be able to remember the words that rhyme. They will enjoy reading the poem together with the teacher and supplying the rhyming lines, and they also enjoy writing small poems that have rhyming lines. The teacher might read one line and ask the children to supply a corresponding one that rhymes. An awareness of imagery can be developed gradually in the intermediate grades so that the child acquires a deeper sensitivity to the way in which the poet expresses himself through word pictures. The teacher might ask the children to close their eyes while he reads "A Bird Came Down the Walk" by Emily Dickinson, or "Stopping by Woods on a Snowy Evening" by Robert Frost. Boys and girls in the fifth and sixth grades can learn to find examples of comparisons without knowing the terms "metaphor" and "simile."

The teacher may ask the children to look for word pictures that appeal to the senses. If the poem is read well, the children will find examples of sounds, color, smells, and taste. Examples of poems which would include such word pictures are "Smells" by Christopher Morley, "Sea Fever" by John Masefield, and "Theme in Yellow" by Carl Sandburg.

Many narrative poems have a hero character and are therefore especially appealing to boys and girls in the middle grades who enjoy adventure. The teacher can interest children in narrative poems by comparing them to some of the story songs or ballads they hear or see on radio and television. Many young people are enthusiastic about the hootenannies which also make use of story songs. Here again choral reading can be used for narrative poems such as "Johnny Appleseed" by Vachel Linday, and "The Pied Piper of Hamelin" by Robert Browning.

Though they enjoy reading and listening to poetry, children often dislike memorizing poems. They fear the idea of reciting a poem before the class or the teacher. If a poem is learned as a group or a class activity, memorization can be an enjoyable experience. Once boys and girls in the middle grades hear it, the teacher may suggest that they all say it together. If the class reads the poem aloud every day for a few days, they will soon have memorized parts or all of it. This method provides a painless way of memorizing poems such as "Something Told the Wild Geese" by Rachel Field, "Indian Children" by Annette Wynne, or "Afternoon on a Hill" by Emily Dickinson.

A poem to be memorized should be short, not exceeding twenty lines. The poem may be read from textbooks or the chalkboard, or it may be mimeographed and distributed among the children. After the poem has been read through by the teacher, it may be read by someone in the class who reads well. The teacher will then assign the first two lines to be memorized. These lines can be practiced several times by the group. Then two additional lines can be learned in the same way. Thus the class will have learned four lines on the first day. On the second day these four lines should be practiced, and four additional lines added, two at a time, until the whole poem has been memorized. The students can practice individual and choral recitation once the complete poem has been memorized.

Radio Programs

During the school year, station WHA in Madison, Wisconsin, broadcasts "Book Trails," a literature program designed for children in grades four through eight. Children are usually very receptive to the stories and poems presented in this program. Each spring, the station announces its program plans for the year. The *Book Trails Manual*, a guide containing suggestions for preparation and follow-up for each program, is published in September and can be purchased from the radio station.

THE BASIC READING LIST

A CONTINUING CHALLENGE TO LITERARY GROWTH

GRADE FOUR THROUGH GRADE SIX

The following list is arranged by themes (or types) in order of deepening awareness. As in the primary grades, the teacher will determine the capability of the children under his guidance and select accordingly.

Understanding of Human Relationships

Cleary, Beverly	Henry Huggins	Morrow, 1950
Wilder, Laura Ingalls	Little House in the Big Woods	Harper, 1953
Estes, Eleanor	The Middle Moffat	Harcourt, 1942
L'Engle, Madeline	Meet the Austins	Vanguard, 1960
Dalgliesh, Alice	The Courage of Sarah Noble	Scribner, 1954
Sperry, Armstrong	Call It Courage	Macmillan, 1940
Edmonds, Walter	The Matchlock Gun	Dodd, 1941
Seredy, Kate	The Good Master	Viking, 1935
Estes, Eleanor	The Hundred Dresses	Harcourt, 1944

Soaring on the Imaginative Wings of Fantasy

White, E. B.	Charlotte's Web	Harper, 1953
Norton, Mary	The Borrowers	Harcourt, 1953
O'Dell, Scott	Island of the Blue Dolphins	Houghton, 1960
Grahame, Kenneth	Wind in the Willows	Scribner, 1933

Literature that Springs from the People

Sellew, Catharine F.	Adventures with the Gods	Little, 1945
Buff, Mary and Conrad	The Apple and the Arrow	Houghton, 1951
Lang, Andrew, trans.	Ali Baba and the Forty Thieves (In Arabian Nights)	McKay, 1946
_____	Sinbad the Sailor (In Arabian Nights)	McKay, 1946
Jacobs, Joseph, ed.	Dick Whittington and His Cat (In English Fairy Tales)	Putnam, 1904
Ruskin, John	King of the Golden River	Watts, 1959
Andersen, Hans Christian	The Little Mermaid	Platt, 1963
Hunt, Irene	Across Five Aprils	Harcourt, 1964
Courlander, Harold & Herzog	The Cow-Tail Switch and Other West African Stories	Holt, 1947
Guillot, Rene	Grishka and the Bear	Criterion, 1959
Hunt, Mabel Leigh	Better Known as Johnny Appleseed	Lippincott, 1950
Leodhas, Sorche Nic	Ghosts Go Hauting	Holt, 1965
Forbes, Esther	America's Paul Revere	Houghton, 1946
Courlander, Harold	The Piece of Fire	Harcourt, 1964

Friends in Nature

Kipling, Rudyard	How Mowgli Entered the Wolf Pack (In Jungle Book)	Doubleday, 1936
Martignoni, M. E., ed.	The Illustrated Treasury of Children's Literature	Grosset, 1955
Boston, Lucy	A Stranger at Green Knowe	Harcourt, 1961
Kipling, Rudyard	How the Camel Got His Hump (In Just So Stories)	Doubleday, 1952
George, John and Jean	Vision, the Mink	Dutton, 1949
Henry, Marguerite	King of the Wind	Rand McNally, 1948
Mowat, Farley	Owls in the Family	Little, 1962
North, Sterling	Rascal	Dutton, 1963

Man and the Infinite

Fitch, Florence M.	One God, the Way We Worship Him	Lothrop, 1944
Barnhart, Nancy	The Lord Is My Shepherd	Scribner, 1949

Understanding Cultures: Other Times and Other Places

Holling, Holling Clancy	Paddle to the Sea	Houghton, 1941
Brink, Carol Ryrie	Caddie Woodlawn	Macmillan, 1935
Fritz, Jean	The Cabin Faced West	Coward, 1958
Krumgold, Joseph	And Now Miguel	Crowell, 1953
Clark, Ann Nolan	Secret of the Andes	Viking, 1952
Baumann, Hans	The World of the Pharaohs	Pantheon, 1960
Spyri, Johanna	Heidi	Grosset & Dunlap, 1945
Van Stockum, Hilda	The Cottage at Bantry Bay	Viking, 1938
Gallant, Kathryn	The Flute Player of Beppu	Coward, 1960

Understanding Through Laughter

MacGregor, Ellen	Miss Pickerell Goes to Mars	McGraw, 1951
Stong, Phil	Honk: The Moose	Dodd, 1935
Butterworth, Oliver	The Enormous Egg	Little, 1956
Lofting, Hugh	The Story of Doctor Dolittle	Lippincott, 1920
Felton, Harold W.	New Tall Tales of Pecos Bill	Prentice Hall, 1958
Lawson, Robert	Ben and Me	Little, 1939
McCloskey, Robert	Homer Price	Viking, 1943
Ciardi, John	The King Who Saved Himself from Being Saved	Lippincott, 1965

Understanding Ourselves Through the Lives of Others

D'Aulaire, Ingri & Edgar P.	Buffalo Bill	Doubleday, 1952
Holbrook, Stewart	America's Ethan Allen	Houghton, 1949
Peare, Catherine Owens	Mary McLeod Bethune	Vanguard, 1951

Poems To Help Young Spirits Soar

Hunt, Leigh	"Abou Ben Adhem"	Golden Treasury of Poetry (L. Untermeyer) Golden, 1959
Millay, Edna St. Vincent	"Afternoon on a Hill"	Time for Poetry (M. H. Arbuthnot) Scott, 1961
Wilson, Jr.	"Casey's Revenge"	Favorite Poems Old and New (H. Ferris) Doubleday, 1957
Silverstein, Shelly	"The Clam"	The Birds & the Beasts Were There (W. Cole) World, 1963
Bennett, Henry Holcombe	"The Flag Goes By"	Time for Poetry
Sandburg, Carl	"The Fog"	Wind Song (C. Sandburg's Poems) Harcourt, 1960
Behn, Harry	"Halloween"	Time for Poetry
Fyleman, Rose	"Have You Seen the Fairies"	Time for Poetry
Dickinson, Emily	"I Never Saw a Moor"	Time for Poetry
Riley, James Whitcomb	"Little Orphan Annie"	Time for Poetry
Scott, Sir Walter	"My Native Land"	Let's Say Poetry Together (C. Rasmussen) Burgess, 1963
Rasmussen, Carrie	"Our Astronauts"	Let's Say Poetry Together
Browning, Robert	"Pied Piper of Hamelin"	Time for Poetry
Masefield, John	"Sea Fever"	Time for Poetry
Field, Rachel	"Something Told the Wild Geese"	Time for Poetry
Frost, Robert	"Stopping by Woods"	Time for Poetry
Stevenson, Robert Louis	"Where Go the Boats"	Time for Poetry
Ciardi, John	"Halloween"	Time for Poetry
Morley, Christopher	"Smells"	Read Together Poems (Brown & Heltman) Harper, 1961

COLLATERAL READING LIST

GRADE FOUR THROUGH GRADE SIX

Understanding of Human Relationships

Angelo, Valenti	The Bells of Bleecker Street	Viking, 1949
Batchelor, Julie	A Cap for Mul Chand (India)	Harcourt, 1950
Cleary, Beverly	Emily's Runaway Imagination	Morrow, 1961
Buchardt, Nellie	Project Cat	Watts, 1966
Church, Beverly	Five Boys in a Cave (Wisconsin)	John Day, 1951
Hoff, Carol	Johnny Texas	Follett, 1953
Sharp, Edith	Nkwala	Little, 1958
Lenski, Lois	Cotton in my Sack	Lippincott, 1949
	Strawberry Girl	Lippincott, 1945
Taylor, Sydney	All-of-a-Kind Family Uptown	Follett, 1958

Soaring on the Imaginative Wings of Fantasy

Bailey, Carolyn	Miss Hickory	Viking, 1956
DuBois, William P.	The Giant	Viking, 1956
Dickens, Charles	The Magic Fishbone	Vanguard, 1953
Travers, Pamela	Mary Poppins	Harcourt, 1934
Boston, L. M.	Children of Greene Knowe	Harcourt, 1955
Cameron, Eleanor	Stowaway to the Mushroom Planet	Little, 1956

Literature that Springs from the People

Gaer, Joseph	The Adventures of Rama (Indian)	Little, 1954
McAlpine, Helen and Wm.	Japanese Tales and Legends	Walck, 1959
Benson, Sally	Stories of the Gods and Heroes	Dial, 1940
Carlson, Natalie	Alphonse, That Bearded One	Harcourt, 1954
Rounds, Glen	Ol' Paul, the Mighty Logger	Holiday, 1949
Leach, Maria	Rainbow Book of American Folk Tales and Legends	World, 1958
MacGregor, Ellen	Miss Pickerell and the Geiger Counter	Whittlesey House, 1953
Malcolmson, Anne & Del McCormick, Jr.	Mister Stormalong	Houghton Mifflin, 1952
Merrill, Jean	Superlative Horse	W. R. Scott, 1961
Sherlock, Philip M.	Anansi, the Spiderman	Crowell, 1954
Shura, Mary F.	Simple Spickett	Knopf, 1960
Uchida, Yoshiko	The Magic Listening Cap: More Folk Tales from Japan	Harcourt, 1955

Friends in Nature

Gall, Alice & Fleming Crew	Ringtail	Walck, 1933
Gates, Doris	My Brother Mike	Viking, 1948
Henry, Marguerite	Misty of Chincoteague	Rand McNally, 1947
Kjelgaard, Jim	Boomerang Hunter	Holiday House, 1960
Seton, Ernest Thompson	Lobo, the King of Currumpaw (Wild Animals I Have Known)	Scribner, 1926
Burnford, Sheila	Incredible Journey	Little, 1961
Estes, Eleanor	Ginger Pye	Harcourt, 1951
George, Jean	My Side of the Mountain	Dutton, 1959
Salten, Felix	Bambi	Grosset, 1931

Bible Stories: Man and the Infinite

Petersham, Maud & Miska	Stories from the Old Testament	Doubleday, 1931
Hosford, Dorothy G.	The Christ Child	Doubleday, 1955
Galdone, Paul (Illustrator)	Thunder of the Gods	Holt, 1952
	Shadrach, Meshack and Abednego (Bible: from the Book of Daniel)	McGraw, 1965

Understanding Cultures: Other Times and Other Places

Arora, Shirley Lease	What Then, Raman? (India)	Follett, 1960
Benary-Isbert, Margot	The Ark (German)	Harcourt, 1953
	Rowman Farm (Germany)	Harcourt, 1953
Bishop, Claire	Twenty and Ten (France)	Viking, 1952
Carlson, Natalie Savage	A Brother for the Orphelines (France)	Harper, 1959
DeJong, Meindert	The House of Sixty Fathers (China)	Harper, 1956
	The Wheel on the School (Holland)	Harper, 1954
Garst, Doris Shannon	The Golden Bird (Mexico)	Houghton Mifflin, 1956
Guillot, Rene	Grishka and the Bear (Siberia)	Criterion, 1960
Miers, Earl	Billy Yank and Johnny Reb: How They Fought and Made Up	Rand McNally, 1959
Shippen, Katherin Binney	Leif Erickson, First Voyages To America	Harper, 1951
Wheeler, Opal	Edward McDowell and His Cabin in the Pines	Dutton, 1940
Yates, Elizabeth	Amos Fortune, Free Man	Dutton, 1950
Van Stockum, Hilda	Winged Watchman	Farrar, 1962
Clark, Ann Nolan	Blue Canyon Horse	Viking, 1954
	Little Navajo Bluebird	Viking, 1943
De Angeli, Marguerite	Door in the Wall	Doubleday, 1915
Dodge, Mary Mapes	Hans Brinker	Doubleday, 1956
Enright, Elizabeth	Thimble Summer (Wisconsin)	Holt, 1938
Kalmay, Francis	Chucaro, Wild Pony of the Pampa	Harcourt, 1957
Dalgliesh, Alice	Ride on the Wind	Scribner, 1956
Fritz, Jean	Cabin Faced West	Coward, 1958
Neville, Emily	It's Like This, Cat	Harper, 1963
Sauer, Julia L.	Fog Magic	Viking, 1943
Shannon, Monica	Dobry	Viking, 1934
Speare, Elizabeth G.	Witch of Blackbird Pond	Houghton Mifflin, 1958

Understanding Through Laughter

Atwater, Richard	Mr. Popper's Penguins	Little, 1938
Felton, Harold W.	Bowleg Bill, Sea-Going Cowpuncher	Prentice-Hall, 1957
Cleary, Beverly	Ribsy	Morrow, 1964
Selden, George	The Cricket in Times Square	Farrar, 1960
Travers, P. L.	Mary Poppins, and Mary Poppins Comes Back	Harcourt, 1963
Pyle, Howard	Otto of the Silver Hand	Scribner, 1903
Judson, Clara Ingram	Thomas Jefferson: Champion of the People	Follett, 1952
Norton, Mary	The Borrowers Aloft	Harcourt, 1959

Biography

Commager, Henry Steele	America's Robert E. Lee	Houghton Mifflin, 1951
Bulla, Clyde	John Billington, Friend of Squanto	Crowell, 1956
Graham, Alberta	LaFayette, Friend of America	Abingdon, 1952
Daugherty, Charles M.	Benjamin Franklin	Prentice Hall, 1965
Gurke, Leo	Tom Paine: Freedom's Apostle	Crowell, 1957
McNeer, May	America's Mark Twain	Houghton, 1962
McNeer, M. & Lynd Ward	Martin Luther	Abingdon, 1953
Means, Florence	Carver's George: A Biography of George Washington Carver	Houghton Mifflin, 1952

Poems To Help Young Spirits Soar

Frost, Robert	"The Pasture"	This Singing World (L. Untermeyer) Harcourt, 1926
Hughan, Wallace Jessie	"Where the Wood Thrush Calls"	This Singing World
Hovey, Richard	"The Sea Gypsy"	This Singing World
Nathan, Robert	"Dunkirk"	100 Story Poems (E. M. Parker) Crowell, 1951
Cary, Phoebe	"Leak in the Dike"	100 Story Poems
Lieberman, Elias	"I Am An American"	Favorite Poems Old and New (H. Ferris) Doubleday, 1957
Carroll, Lewis	"Father William"	This Singing World
Kipling, Rudyard	"The Ballad of the East and West"	This Singing World
Longfellow, Henry W.	"Childhood of Hiawatha"	Anthology of Children's Literature (M. H. Arbuthnot) Scott, 1961
Dickinson, Emily	"A Bird Came Down the Walk"	Under the Tent of the Sky (J. E. Brewton) Macmillan, 1937
Sandburg, Carl	"Theme In Yellow"	My Poetry Book (J. T. Huffard, *et. al.*) Winston, 1934
Riley, James Whitcomb	"The Raggedy Man"	One Hundred Best Poems for Boys and Girls (M. Barrows) Whitman, 1930

Narrative Poems

Turner, Nancy Byrd	"Lincoln"	Time for Poetry (M. H. Arbuthnot) Scott, 1961
Lindsay, Vachel	"Johnny Appleseed"	Favorite Poems Old and New (H. Ferris) Doubleday, 1957
Longfellow, Henry W.	"Paul Revere's Ride"	Time for Poetry
Thayer, Ernest L.	"Casey at the Bat"	Favorite Poems Old and New

ILLUSTRATIONS OF TEACHING

GRADE FOUR THROUGH GRADE SIX

EXPOSURE TO STRUCTURAL FORM AND THEME

Grade Four

Teachers in the intermediate grades have a responsibility to teach children how to read literature with understanding. Exposure to structural form and theme is essential. The components of structural form are setting, plot, characterization, and mood.

By the use of questions and directed activities, the skillful teacher provides an abundance of experiences in dealing with structural form and theme. The result is an awareness of the author's plan and purpose in writing the story.

In one class, such experiences were built in the study of the story *The Good Master* by Kate Seredy. The teacher asked someone to find Hungary on the map, to locate Budapest and the Hungarian Plains. The time that this story takes place was discussed. (Prior to World War I.) To bring out the plot the teacher asked such questions as these: When Kate arrived at her uncle's ranch, what tomboy actions surprised the family? What caused her to become more gentle in her ways?

The teacher also asked questions about the characters in the story: What was tomboy Kate like: Who was her best friend? Why was he called The Good Master?

The teacher usually helped the children become aware of the plot of the story or the book by direct questioning. The plot of *Wheel on the School* was brought out by this question: How do Lina and the people of the Dutch fishing village get the storks back? In *My Side of the Mountain* by Jean George, the children by discussion saw that Sam had dozens of problems to solve in living off the land for a year. In reading *Hans Brinker* by Mary Mapes Dodge, the teacher helped the children identify the main plot by asking: Why does everyone try so very persistently to restore Raff Brinker's memory?

In *Twenty Thousand Leagues Under the Sea* by Jules Verne, the children enjoyed following the various adventures of the submarine. The reading was preceded by the viewing of a film or filmstrip of deep sea life. In *Swiss Family Robinson* by Johann David Wyss, the children saw that, though improbable, the story of a family shipwrecked on an island is delightful.

This intermediate teacher guided his students in an understanding of characterization. In reading *And Now Miguel* by Joseph Krumgold, the children followed Miguel's experiences as he grows up to be a man in his father's family. Through questions such as these the plot unfolded in *Mary Poppins* by L. Travers: Mary Poppins was a magical character, vain and stern. Would you like Mary to sit beside you? Why? To direct their thinking about the plot of *Johnny Tremain* by Esther Forbes, the teacher asked the children how the story would be different if Johnny lived today. In discussing *Henry Huggins* by Beverly Cleary, the teacher asked, "Have you experienced some of the frustrations Henry had? How did Henry meet his problems?" In an activity to develop plot for *The Secret Garden* by Frances Burnett, the teacher suggested that the children portray Mary's bad temper by role playing, and he asked them why they thought she acted as she did. The episode of Christmas at the Cratchits in *The Christmas Carol* by Charles Dickens lends itself to this activity: By reading expressively, can you portray the feeling of Bob Cratchit, Tiny Tim, and others in the family?

To help the children become sensitive to the mood, the teacher guided their thinking with such questions as: At the beginning of the story, what particular feelings did the family have about Kate's actions? What was the feeling at the end of the story? The teacher recognized that the preceding discussion led up to an understanding of the theme of the story. He continued: What causes Kate to become gentler in her ways?

The teacher then presented ways to develop perception of the setting of a story or a poem. For *Blue Willow*, the children made a mural to show the setting. Attention to illustrations and the author's name suggested the setting for *Crow Boy* by Taro Yashima. Pictures and slides were used to show the environment for the story *Wheel on the School* by Meindert DeJong. A recording and filmstrip provided setting and mood for the story *the Sorcerer's Apprentice* by H. H. Ewers, translated by Ludwig Lewisohn. In the study of *The Silver Llama* by Alida S. Malkus, pictures of Peru were helpful. A sense of time and place setting was developed for *The Tree of Freedom* by Rebecca Caudill by making a table map of clay showing the mountain and the passes in Kentucky at the beginning of the westward movement. These Wisconsin children were familiar with the setting of *Caddie Woodlawn* by Carol Brink and they enjoyed finding descriptions of familiar scenes. In *King of the Wind* by Marguerite Henry, the teacher explained that Mrs. Henry lives in Virginia and asked the children why they thought the author could write so vividly about horses. In *Paddle to the Sea* by Holling C. Holling, the children quickly discerned how the illustrations show the beauty of the Great Lakes, the St. Lawrence, and the Atlantic.

The teacher developed sensitivity to mood in these stories by asking appropriate questions: How is a mood of suspense created in *Matchlock Gun* by Walter Edmonds? In *Call It Courage* by Armstrong Sperry, the children felt the excitement of being marooned on a desert island and sighed with relief at the outcome of the story. They admired the courage of Mafatu. They were asked these questions: What makes this story exciting? What other feelings do you have as you read the story? In *The Story of Doctor Dolittle* by Hugh Lofting, although the animals are continually in trouble and fear, the story is very humorous. The children were

asked: Why is this story so funny? Do you like this kind of humor?

An awareness of theme was developed by discussion of the main idea in a story. In *Beatinest Boy* by Jesse Stuart, the teacher asked, "What is the relationship of the boy and his grandmother?" In reading *Apple and the Arrow* the children were asked how the Swiss people won their struggle for freedom against the Austrian tyrant, Gessler. Before reading *Door in the Wall* by Marguerite De Angeli, the children saw a filmstrip which showed the fortification of a castle so that they would be better able to visualize the difficulties of the small invalid boy who was able to save a castle.

WHERE GO THE BOATS?

Grade Four

Before presenting to his class R. L. Stevenson's poem "Where Go the Boats?" one fourth grade teacher outlined the following objectives:

- Promote an interest and delight in the poet's ability to paint pictures in the reader's mind with words.
- Help students appreciate the poet's ability to observe in nature that which escapes the average person. He is likely to pause to see the shadow of a daisy on a rock, or the print of a shell in the sand, while the average person hurries by.
- Note the economy of the words used in reproducing a scene in a few lines.
- Develop a sense of melody and form.

To introduce the poem, the teacher asked his students, "Do your parents keep your baby pictures? Why?" (To record details, and to capture a moment in time.)

The teacher then explained that a poem is written for the same reason—to record details and to capture a moment in time. The poet uses words to paint a picture that can be seen years later, whenever it is read. He then suggested that the students find out what picture the poet tried to paint when he wrote the poem "Where Go the Boats?"

After the poem was read a second reading was necessary to clarify meanings. During the discussion after the second reading, the teacher asked these questions: What is the poem about? (A river and boats.) What are the leaves called? (Castles and boats.) Do you think the poem suggests the smooth, flowing sound of a quiet river?

A third reading, this time by the children, followed. They noted that the flowing of the river is suggested from the beginning of the third verse, after which there are no pauses. The lines seem to flow on and on and never really come to a rest until the last line.

The teacher had prepared a list of possible follow-up activities for use after this poem had been discussed and enjoyed:

- Oral reading by the children of any of the following poems:
  "Between Two Hills" by Carl Sandburg
  "Landscape" by Carl Sandburg
  "Beach Fire" by Frances M. Frost
  "Shore" by Mary Britton Miller
- Have students think of a picture they might like to paint using words. Tell them about a river, a cave, the woods, or a quiet place where you play.
- Have children find and read more poems by Robert Louis Stevenson.
- If the children are curious about the author himself, share this information with them.

The discussion of the poem from the vantage point of the children led naturally to these additional activities that incorporated further appreciation of the poem. The children at this point were also made aware of a few of the more abstract allusions and shades of meaning that contributed to the overall beauty of the poem and to the poet's intent.

A PSALM OF DAVID (Psalm XXIII)

Grade Four

One fourth grade class had already been introduced to the "Twenty-third Psalm" in the primary grades. They enjoyed the rhythm and mood of the lyric. Because the Psalm had been repeated to the group at appropriate times, and because they were encouraged to join in at those times, a number of children had already

absorbed the poem in its entirety.

In the fourth grade they were ready for a new experience. These nine-year-olds were increasingly aware of the developing range in their voices. Several members of the class sang in junior church choirs, and they wondered if they might speak "A Psalm of David" in the same way. The teacher agreed to let them try.

Before plunging the children into deciding how the lines might be distributed for the individual choirs, the teacher guided them into a discussion of the broadening and deeper meanings that the Psalm now held for them. To convey the author's meaning, they needed to speak clearly and confidently. The teacher encouraged them not to drop their voices at the ends of lines and to keep the tempo steady and not too fast.

Once more they spoke the entire Psalm as a group. Then they were ready to experiment with a distribution of lines. One of the boys with a good firm voice, who loved the Psalm but had difficulty absorbing it, volunteered to speak the first line. The bulk of the lyric was divided between the high and low voices. The children reminded each other to be careful to pitch their voices naturally. The last lines were spoken by the entire choir:

> "Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever."

When the children had finished their choral speaking, they evaluated their effort and made specific suggestions. On succeeding days, the boys and girls experimented with other arrangements of grouping in choirs.

MEMORIZING A POEM

Grade Four

For the purpose of encouraging his fourth grade pupils to memorize poems, a teacher used this procedure. The children were asked to take seats or sit on the floor near the library table. The teacher placed his chair in a position where the children were near him and could observe his face as he read. He chose as his selections three poems: "Little Charlie Chipmunk," "Country Trucks," and "Doorbells." With each poem discussions took place before and after reading, bringing out the children's own experiences, and answering questions about the meaning of words, as well as discussing such matters as rhyming words.

After the reading the teacher asked which poem they liked best. All were named, but the majority seemed to favor "Little Charlie Chipmunk." The teacher then inquired if anyone would like to memorize the poem. Most did.

This poem was then reread two more times and the children were encouraged to say the words along with the teacher if they knew them. Now the teacher inquired if anyone would like to recite the poem. Two were chosen from the number who raised their hands. Two different children recited other poems which they knew "by heart."

The teacher pointed out books of easy poetry which he had laid out on the library table. He told the children that they could look through them to find poems to memorize for a poem-reciting period the next day.

By using this method the teacher demonstrated to the pupils that poems are not difficult to memorize, especially by the method of repetition, and that fear can be dispelled by working as a group.

Enjoyment in memorized poems can be further enhanced if the teacher quotes a beginning line from a poem known by most of the pupils, or has a pupil begin the poem, encouraging them to continue it.

The three poems mentioned here may be found in *Favorite Poems Old and New* by Helen Ferris, published by Doubleday, 1957.

THE LAMB

Grade Four

Since most children can recite Sarah Jane Hale's "Mary's Lamb" from their kindergarten days, they are familiar from pictures or real life association with how a lamb looks, and they can visualize one frisking playfully in the pastures. Before confronting his class with William Blake's "Lamb," therefore, one teacher asked his class to recite "Mary's Lamb." After listening to an enthusiastic rendition of the poem, the teacher introduced Blake's "Lamb," and followed the reading by a group discussion.

During discussion the teacher attempted to transmit to the children the concept of the lamb as a "symbol." He suggested that a lion is the symbol of courage, an ox the symbol of strength, a fox the symbol of cunning, and asked the students what qualities they thought the lamb has. Thus the children developed the idea that the lamb is a symbol of tenderness, gentleness, and purity. The teacher tried to draw from the children what made them feel differently about the lamb in Blake's poem. He asked what was the real meaning of "lamb" as it was used in this poem. One child suggested that it was the love of Jesus and of his Father. Another was impressed with the gentleness of the entire poem, and still another remarked that a tender voice made him feel happy.

After a second reading of the poem by the teacher, the children asked if he would speak the first stanza which contained the questions, and together they would speak the answers given in the last stanza. This proved to be an excellent suggestion, for the teacher set the mood and rhythm of the poem. Being the imitators they are, the children responded in the same tone of voice begun by the teacher.

THE NUTCRACKER (Dramatization)

Grade Five

With the approach of the Christmas season, a fifth grade teacher read *The Nutcracker* to his class. Later they were fascinated by the music of *The Nutcracker Suite* which Tschaikovsky was inspired to write for the story. They thought *The Nutcracker* would make a wonderful Christmas play.

Although it was too detailed to dramatize in its entirety, they thought they could choose several scenes to present for the school. The teacher again partly read and partly told the beginning of the legend, the part in which Fritz and Marie Silberhaus wait inside the drawing room to be called in to see the Christmas tree and receive their gifts, among them the nutcracker.

The children thought they were ready to try playing the opening scene. The first playing followed the story quite closely, but as they became more familiar with it and identified more closely with the characters, they began to use more and more imagination. One cast after another tried the scene. Each time they talked about what had been done well or had seemed most real.

More scenes were chosen and developed in a similar manner. The Dance of the Flowers; the Sugar Plum Fairy with the Chinese, Arabian, and Russian dances; the battle of the Mice with the vanquishment of the Mouse King; and the Nutcracker's emergence—all with a beautiful background of music—made an impressive Christmas play. The spontaneity was delightful because neither the dialogue nor the dances were formally planned and followed.

ROBIN HOOD (Dramatization)

Grade Five

Much good literature lends itself well to creative dramatics. Planning a dramatic production from a much-enjoyed story stimulates the child's appreciation of literature since he must consider in a new light the characters, the dialogue, and the setting. He learns much about the need for good human relationships by understanding the necessity of cooperating and working together in order to be successful.

A teacher need not worry about being inexperienced in the field of dramatics. Children enjoy playmaking, and as perfection is not the objective, the teacher's role should be that of guide rather than director.

In preparing the children for dramatization, the teacher in one classroom asked what plays they had recently seen on television or in the movies. A discussion of children's programs followed. Several mentioned having seen live plays on the stage. The teacher asked if any of them had ever watched Robin Hood on television. A few hands went up and the children answered questions like these: Where does the story take place? What was the name of the big man who was Robin Hood's companion? What is an outlaw? What kinds of weapons did Robin Hood and his men use?

The teacher then read part of the story of *Robin Hood of Sherwood Forest* to the group and asked if they would like to present a play of it. The children were eager and began to discuss how much of the story they should use and how many characters would be needed.

After the assignment of character roles had been made, the play was read aloud. The version used had a prologue and an epilogue which were used as choral reading, permitting the whole group to participate.

For a second reading the actors went to the front of the room, this time reading their individual parts with better oral expression and bodily action.

Those not taking a character role agreed to prepare a simple set; they felt that Sherwood Forest would hardly be recognizable but it would be fun to try. The classroom buzzed with activity as the children brought in crudely-fashioned bows, a bench covered with brown wrapping paper to serve as a log, and Robin Hood caps complete with feathers.

Class discussions during the next few days brought out the character of each person in the band of merry outlaws, their living in isolation outside the law, and the author's success in presenting descriptions that appealed to all senses.

After the "curtain" fell on the production of Robin Hood, a class discussion followed the question of whether or not Robin Hood was justified in robbing the rich to feed the poor. This discussion helped to bring about a sensitivity to the importance of literature in understanding human relationships, character development, the concepts of honor and justice, and the difference between legal justice and social justice.

TWO STORIES FOR DRAMATIZATION

Grade Five

Before allowing his class to dramatize a story, one teacher outlined the beginning steps of the process of creative dramatics. He wrote the following incidents on the chalkboard:

- A boy going fishing
- An old man crossing a street
- A farmer chasing a cow that has run away
- A funny clown at the circus
- A lady trying on hats

At a sign from the teacher, volunteers among the children who had each been assigned a different "incident" pantomimed their assignment at the same time, and the teacher noted and evaluated their performances. The class was then divided into two groups and while one group pantomimed, the other evaluated. The nature of the evaluation was, of course, directed by the teacher in a friendly atmosphere. This procedure was repeated several times until all the children who cared to had tried pantomiming. By this time, the children had observed that in playmaking a person must become somebody other than himself.

The class was now ready to try playmaking with a simple story such as *The Old Woman and the Shoe*. First they pantomimed the parts of the old woman and the children. The students suggested that some of the children might be playing games, some might be painting the house (shoe), and others might be playing with their pets. Thus the entire class was able to become involved in the drama.

At this point the teacher suggested that speaking parts be added. Characterizations with dialogue were tried by groups play-acting the story, and each child had an opportunity to be a different character.

Since the dialogue was extemporaneous, it was different with each performance. The teacher recognized that the process should not be hurried. The children needed time to plan, to play-act the story many times, and to evaluate each performance.

The class responded to dramatization with much enthusiasm, so the teacher continued in this vein the following week by presenting *The Stone in the Road*. After careful preparation the teacher told the story, pointing out the action and the different, colorful characters. During the discussion period, each character was discussed: the duke, the farmer, the lad, the soldiers, the proud ladies, the peddler, the beggar, the miller's son. Different roles were then distributed to students. They decided that the stone was the most important prop in the play and thought of different ways it could be used. Each child pantomimed his "character," and the class again evaluated the performances. By this time the teacher noted that the children showed a clearer understanding and appreciation of the parts played by the characters in the story, and that they were experiencing a deeper awareness of characterization. He also noted that a few of his students who were shy were gaining confidence as they pantomimed parts with the other children.

Now eager to play-act the story, the children discussed what the characters might say. Again their dialogue was spontaneous and unmemorized. There were repeated performances by different sets of characters.

The teacher was most satisfied when he knew that besides offering fun, this experience produced evidence that the children were developing a deeper literary awareness of the nature of drama.

THE COURAGE OF SARAH NOBLE
(Historical Fiction)

Grade Five

Historical fiction is an important part of a child's literary heritage. Since a child's sense of the past is often confused, good historical fiction provides an excellent means of transporting him into the past where he experiences with excitement and satisfaction the dangers and rigors of pioneer life. He develops at the same time an awareness of the beauty and power of words.

The Courage of Sarah Noble by Alice Dalgliesh was introduced to one fifth grade class with questions about pioneers: Do any of you have ancestors who were pioneers? What does it mean to be a pioneer? Do we have them now? What qualities must a pioneer have?

This discussion elicited answers that a pioneer is one who goes where no one has gone before, that we now have pioneers in space, and that they must be courageous, hard working, and not easily discouraged.

After the teacher had read the title of the story and the name of the author, he told the children that Sarah is a real girl, perhaps a bit younger than they, who goes with her father into the wilderness of Connecticut where he will build a new home.

Before reading, the teacher suggested that there must be a good reason why Sarah has the responsibility of going with her father to help him. He pointed out that careful listening could answer that question as well as enable them to share Sarah's excitement at the prospect.

The length of the story necessitated its being read in sections. At the close of each day's reading period, that part of the story was discussed. Questions were asked such as these: How do you think Sarah felt as she left her mother? What did Sarah do to keep from being frightened of the Robinson children? What noise worries Sarah most?

Symbolism was introduced subtly by the question: How are the cloak and Sarah's courage related?

Leading questions by the teacher helped the children learn to carry on an organized discussion. They discovered they must listen more analytically than they did in earlier grades and that they must withhold judgment until they have weighed the facts.

When asked, "Could you have done what Sarah did? What would you have done at some particular time during the adventure?" The children's responses showed they had lived vicariously through the experience.

ANDROCLES AND THE LION

Grade Five

A teacher chose to present to his fifth grade class *Androcles and the Lion,* one of Aesop's fables collected by Joseph Jacobs. The fable is short and its obvious moral tone provides opportunity to point out to the child this characteristic of Aesop's fables. The teacher also chose this fable to develop awareness of plot, characterization, and theme. Indirectly the child is exposed to the concept of symbolism.

When the teacher introduced *Androcles and the Lion,* he began by presenting the background of the story. He explained that when Rome conquered Greece, the Greeks were brought to Rome as slaves. Androcles was one of these unfortunate slaves.

The children located Greece and Rome on the map.

The teacher explained that the Romans were not kind to their slaves, and the Roman laws were very unjust. He also explained that this was a story which displayed gratitude in an unusual way. He asked the children to define "gratitude."

Since each child had a book, the class looked at the pictures of Androcles and the lion meet-

ing in the forest. A discussion followed during which the children became very anxious to hear the story to find out what happened. The children were to put themselves in the place of Androcles. How would they feel?

Then the children read the story silently. The expression on their faces indicated that they were living the story with the characters. They felt the suspense in the air as Androcles entered the arena with the lion and were relieved when the lion did not kill him, but wanted to be petted.

After the story had been read, the teacher discussed it with the children. He directed the discussion so that the children developed the character of Androcles as a faithful servant, a kind person, a brave man. In the same way they talked about the lion. He was in pain, he was grateful, he was angry at the people, etc. The children enjoyed the idea of the change in the lion and discussed the lion's relationships with Androcles in the various places in the story. The exciting part of the story was discussed, and the children tried to put themselves in the place of both Androcles and the lion. The teacher guided them to note the change in the people's reaction when Androcles and the lion appeared before the emperor. They liked Androcles's statement: "The lion is like a brother to me." Some of the children were able to interpret the ironic statement made by Androcles: "I am a man, but no man has ever befriended me." Unconsciously the children were led to an understanding of the symbolism in the story. The following were some of the questions asked: Where do you find examples of gratitude? What does the story tell us about animals in their feelings toward man? What does the story tell us about people?

The children expressed their reaction to the questions and decided that the lion was grateful to Androcles for saving his life and considered him a friend.

The children were asked if they had ever heard the saying "the moral of the story." After discussion the children decided that it meant "the lesson in the story." This was the time for the teacher to ask, "What is the moral of this story?" The children decided upon, "Be kind and kindness will be returned."

The teacher explained that *Androcles and the Lion* is an old, old fable which was told many years ago by the slave Aesop. He also explained that fables usually teach a lesson. The children were asked if they knew any other fables told by Aesop. Several children had read *The Fox and the Grapes* and *The Boy Who Cried Wolf*.

When the children expressed the desire to read more of the fables, the teacher suggested that each child choose one of Aesop's fables to tell the next day. The children were divided into groups and each child told his fable to the group.

Several activities were suggested by the children and the teacher. Some dramatized their favorite fable. Others wanted to write an original fable, and still others drew pictures to illustrate their stories. Some of the boys and girls made a booklet which included their own fable and drawings from the story. The booklets were placed on the library table where the other children could read and enjoy them.

From this lesson the children indirectly learned something about the structure of a story; they gained personal satisfaction and enjoyment from hearing and reading fables, and they stimulated their imaginations through speaking, creative writing, and art activities.

PAUL REVERE'S RIDE (Poetry)

Grade Five

To introduce the poem "Paul Revere's Ride" by Henry Wadsworth Longfellow, a teacher began, "Listen my children and you shall hear, Of the midnight ride of Paul Revere. . . ." The class immediately became attentive. They were already familiar with the story of Paul Revere's ride from *Mr. Revere and I*, and were curious to know what else the teacher had to tell them about the famous ride. The teacher read the title of the poem and the author's name, and asked the children to listen to the rhythm of the poem and perhaps they would even hear hoofbeats as Paul Revere rode to warn the colonists.

As the teacher had predicted, after the reading, one child said she had heard hoofbeats, but that she had also heard quietness. A discussion ensued in which the words used by the author to portray the idea of suspense, sound, quiet, etc., were pointed out.

The teacher reminded the children that poetry uses fewer words to present a mood to the reader than does a story. He then reread selected verses to illustrate how Longfellow accomplished this.

CASEY AT THE BAT (Poetry)

Grade Five

Poetry wasn't going over too well with some boys in one fifth grade class. Each time the teacher asked the children to turn to their poetry books, audible groans could be heard from certain parts of the classroom. The teacher noted that the boys who were broadcasting their thoughts on the subject of poetry were the ones particularly interested in baseball.

The next day, during morning discussion of the previous day's news happenings, one boy reported the outcome of the World Series game. After a brief discussion of the batting, pitching, how the losing team must feel, etc., the teacher announced that he would like to share with the class something he had read about baseball, and he introduced the poem "Casey at the Bat" by Ernest L. Thayer. This poem held the attention of *everyone* in the class. The teacher found that it had the effect of interesting even those boys who had heretofore groaned at the mention of poetry in the class. One boy asked if he could take the book home so that he could read the poem to his father, and at a later date, another boy was first to volunteer to read a favorite poem to the class.

THE FLAG GOES BY (Poetry)

Grade Five

May Hill Arbuthnot, in *Children and Books*, defines poetry by quoting Voltaire: "Poetry is the music of the soul: and, above all, of great and feeling souls." Such a definition of poetry should challenge a teacher in the intermediate grades to develop in the child a sensitivity to "music of the soul," so that it will deepen his literary awareness.

"The Flag Goes By" by Henry Holcomb Bennett was used by one teacher to develop such literary sensitivity. The teacher chose this poem for his fifth grade class in early November. The children had talked about Veteran's Day and its significance, so the teacher steered the discussion toward the subject of the flag by asking these questions: What does our flag stand for? How do you feel when you see our flag in a parade? Where do we see the flag displayed and flying?

This preliminary discussion gave the teacher the opportunity to introduce the poem. He read the title of the poem and he asked his students to listen carefully to find out where in the poem the flag is flying and if it is a happy occasion:

> Hats Off!
> Along the street there comes
> A blare of bugles, a ruffle of drums . . . .

In his reading the teacher made an effort to emphasize the poem's strong and regular rhythm. During discussion the children talked about the parade, the soldiers, and the flag leading the parade. Some thought the poem expressed a happy occasion. Others noted the "sea fights and land fights" and thought parts of the poem might be called sad. They saw many "pictures" in the poem.

Several children said that the poem sounded like marching music, and that they wanted to tap their feet when the poem was read; therefore, when the teacher read the poem a second time, he suggested that the children tap on their desks as he read.

The children were by now intently interested, and the third time the poem was read they were asked to notice the vivid word pictures in the poem. By this time the children had heard the poem often enough so that they could remember a few of the words such as "Hats off!" "Sea fights and land fights," "The bugles and the drums."

The teacher suggested that the children try to say the first stanza together with him. The children were surprised to discover that they remembered some of the words. They wanted to read it together again. The teacher suggested that they read the poem together in two groups. One group read the first line, and another group read the next line until they had read the first stanza.

The next day the teacher gave each child a copy of the poem. Then he read it to them while recorded marching music was played just loudly enough so that the children could feel the rhythm. Several of the children wanted to

say the first stanza together with the musical accompaniment.

The teacher pointed out to the children that the last stanza of the poem was very similar to the first, but that one line was especially meaningful. The children discussed the line which was different. They came to the conclusion that it was very important to be loyal to our country. They became aware of the fact that the flag is a symbol of our country.

Together the children and the teacher felt that they had had a rich experience. Many of the children who claimed that they did not like poetry enjoyed this poem.

THE WILLOW WHISTLE (Fiction)

Grade Five

Interest ran high as the children in a fifth grade class crowded around the teacher's desk one morning, picking up, turning over, and carefully examining several small sticks they found lying there. Suddenly one child asked, "Are these things whistles? Do they really make noise?"

The teacher replied that they were indeed whistles and the children quickly discovered that they *did* make noise.

When it was time for literature period to begin, the teacher blew a shrill note on one of the whistles. He told the children he had made it from willow and if they would like to make one he would show them how by drawing an illustration on the chalkboard.

For several minutes heads were bent over desks as the children reproduced the illustration and made notes about the carving.

When this activity was completed the teacher said, "Today we are going to begin a story entitled *The Willow Whistle*. This story was written by Cornelia Meigs, who was born in Illinois and grew up in the Midwest. The location she chose for her story may have been very near our own state."

The children took out their literature book, and at the teacher's request consulted the table of contents for the proper page. As they studied the illustrations they learned that the story concerned a little girl and boy whose clothing indicated that they had lived long ago.

Pleasure in the discovery that this was a long story was evidenced in the question, "May we read as much as we have time for? I'd like to find out more about willow whistles and whether or not the children could make them."

Four questions on the chalkboard were designed to guide reading comprehension, and the teacher asked a student to read them aloud: What was the country like around the Seabold cabin? What kind of person was Mary Anne? Eric? What effect do you think the pioneer country where they lived had on them?

As a result of the guided discussion following their reading, the children gained an awareness of the importance of vivid descriptions for the enjoyment and understanding of a story.

Concluding discussion of the story brought about an understanding of how the author develops the plot, with the children considering such questions as these: Of what importance is making the first willow whistle to events brought out later in the story? Why does the first incident with Gray Eagle's pony prove to be important to later events?

The children gained insight into the author's intent and achieved personal satisfaction in this realization.

One student voiced his reaction: "I like this new way of talking about a story. It seems more grown-up and makes me think harder."

Beautiful words to the teacher!

MAJOR GEORGE WASHINGTON (Biography)

Grade Five

As February 22 approached, the teacher prepared to introduce the unit on biographies to the literature class. *Major George Washington,* an excerpt from *George Washington* by Genevieve Foster, would begin the unit.

Unopened literature books were on desk tops as the children looked expectantly at the teacher. "Today," he began, "we are going to do a selection of choral reading." The children's smiles showed their interest, and they quickly opened their books to the page indicated.

The teacher read the title of the poem "Washington" by Nancy Byrd Turner. He asked

the class to follow along carefully while he read the poem aloud, after which they would read it together.

The children enjoyed the vivid word pictures created by the poem, and imagined themselves playing by the river with young George, racing with rabbits, fishing for minnows, and hooting back at the whippoorwills. They then read the poem aloud with the teacher.

Discussion of the second and third verses of the poem led into the story of Washington's life as a major in the British army, as depicted in *Major George Washington.*

After a silent reading of the story, questions on the chalkboard set each child thinking over what he had read: How do you account for the fact that in the story George Washington is fighting on the side of the British? What mistakes did General Braddock make? How did Washington use the experience of his own mistakes to help him in the Revolutionary War?

This reading presented the children with an enjoyable story about the man who was to become "Father of Our Country." They were brought to realize that, although he was a hero, courageous in the face of the dangers of war, still he made mistakes as each of us does.

The teacher had placed several biographies of George Washington on the library table and suggested to the class that perhaps they would like to know more about this hero. During the library period following, these books were quickly checked out, along with biographies of other men and women of our history. This response indicated to the teacher that an interest in biography as a type of good literature had been stimulated.

PUPILS CREATE INTEREST IN BOOKS

Grade Five or Grade Six

Literature had a very special place in the lives of the children of one Wisconsin school. In an area of the building which the student council designated for telling or reading stories, a group of fifth and sixth grade children assembled to share books that they had read. Some were seated on the floor, others in chairs. Outside, the weather was below zero and this was their recess period.

The reader on one day was a sixth grade girl who had previously met with her teacher to plan her contribution to the story hour. The teacher's purpose in conferring with the student was to approve the child's choice of the selection from the book to be shared with the others. It was important that the selection be good literature. The teacher also helped the child in her preparation by listening to her interpretation of the story.

The child realized the importance of planning since she wanted to reach an exciting part of the story by the end of the 15-minute period. When the bell rang, the listeners were so anxious to know how the story ended that they raced to the book shelf for the book. Their observant teacher, noticing the disappointment of those pupils who were not able to get a copy of the book, suggested other books with a humorous thread such as *Miss Pickerell and the Geiger Counter, Honk the Moose, Mr. Popper's Penguins, The Enormous Egg,* and *Emily's Runaway Imagination.*

PECOS BILL AND HIS BOUNCING BRIDE

Grade Six

Tall tales, the most typical American form of folklore, is a favorite area of literature with sixth graders. Folk tales provide the listener with enjoyable experiences. They stimulate humor and imagination, and transmit the legendary past. Exposing children to form and theme through the use of pertinent questions about the setting, plot, characterization, and mood should result in a deepening awareness of literature.

The preparation on the part of the teacher for presentation of tall tales is most important. A sixth grade teacher found the tape recorder an effective method of preparation for the reading of *Pecos Bill and His Bouncing Bride.* By recording the story on tape, the teacher was able to listen for and to anticipate the high points of humor and to allow for the pupil's reaction and personal enjoyment during the class presentation.

A day prior to the reading, the teacher constructed a bulletin board display of book jackets from books of tall tales used in grades four through six. This display aroused curiosity and

stimulated a joyous discussion of their previous experiences with tall tales. They were able to recall several stories they had heard or read in earlier grades.

The teacher, who desired an informal and relaxed atmosphere in order to obtain good listening, decided upon a semicircle arrangement of chairs.

To utilize a familiar tall tale character, the teacher began with such questions as these: What do you remember best about Paul Bunyan? Could these things really have happened? What is a tall tale? The teacher allowed ample time for discussion of these questions, after which he introduced the day's selection of *Pecos Bill and His Bouncing Bride.*

Carrying the introduction further, the teacher chose to make reference to Paul Bunyan in the following statement: "We are going to meet another character with many problems and obstacles who, through his strength, courage, and confidence, solves them in a very grand and glorious manner similar to Paul Bunyan." By means of the opaque projector (overhead projector could also be used), he showed pictures of the three main characters and made a brief comment about each.

Following the teacher's reading of the story, a discussion began with pleasurable reactions from the children aided by questions from the teacher: What part of the story was the most humorous? Where did Pecos Bill live? What big mistake did Pecos Bill make? What were some of the feelings that you had as you listened to the story?

Following this discussion the class decided upon activities they could do in small groups as individuals. Several children chose to do some outside reading of tall tales and later formed a panel discussion for the enjoyment of the entire class. Others followed through by creating their own tall tales, illustrating them, and combining them in booklet form for all class members to read. Since the school's public address system was available, the students elected to have one of the original tall tales read by its writer to grades five through eight.

Pecos Bill and His Bouncing Bride generated many expressions in the areas of art. Individual illustrations depicting various scenes of the story were combined in sequence, shown by means of the opaque projector, and narrated by the child artist with the other sixth grade classes as their audience.

The teacher, aware that the classroom activities would extend over several days, did nothing to interrupt the work. Reactions of the children contributed strong proof that tall tales continue to bring pleasure, understanding, enthusiasm and appreciation of one type of our literary heritage.

OUR ASTRONAUTS (Poetry)

Grade Six

Since children are excited about and very conscious of the great heroes of today, they respond eagerly to literature programs about the space age.

From the book *Let's Say Poetry Together,* written by Carrie Rasmussen, a sixth grade teacher selected a poem entitled "Our Astronauts." Finding this poem to be timely as well as written in a pleasing rhythmic style, the teacher presented it in the following manner.

Before the children's arrival at school, the first two lines of the poem were written on the chalkboard with the anticipation of arousing curiosity.

"Glenn, Shepard, G r i s s o m, Carpenter,
Cooper, Schirra
All have jettisoned for the great hurrah!"

At the beginning of the language period the teacher said, "The literature hour today will be devoted to a poem written by an author unfamiliar to you. The poet was a former speech teacher in the Madison Public Schools and now teaches poetry, speech, and creative dramatics throughout the state. Carrie Rasmussen has written poetry for boys and girls to enjoy. Perhaps you have noticed the names written on the chalkboard. Do these names have some meaning for you? The poem to be read today is about the world of men engaged in one of the most fascinating experiments of history. You have seen them on television and heard their voices over the radio. You have listened to accounts of their daring and courage. The title of this poem is 'Our Astronauts.'"

After the teacher had read the poem, he encouraged the children to ask any questions

about words they did not understand. Terms such as jettisoned, "G" forces, and periscope were simply defined to clarify the poem but were not dwelt upon. Discussion was carried on by such questions as these: Did you like this poem? Did the poem have a rhyming pattern? How is it different from other poems we have shared? What feelings did you have as you heard the poem? Would you like to be an astronaut? Would you like to write a poem about the astronauts?

To clarify some of these questions, the teacher reread the poem. He asked the children if they were able to hear the rhyming pattern Miss Rasmussen had used. He then showed the poem with the overhead projector so that they might say it together. The boys began with the first two lines and the girls continued with the next two, alternating in this manner until the end of the poem was reached. They read slowly and kept together so that they were able to bring out the real meaning the author intended.

Noticing that the division of the poem fell into quotes and narration, the class asked if they could read the poem in two sections. Thus the boys read the quotes, and the girls the narration. With each reading more understanding and appreciation developed.

At the end of the period the teacher distributed mimeographed copies to the children, with encouragement to use them for further personal enjoyment. The teacher had introduced Carrie Rasmussen as a new poet and followed through by placing her collection *Let's Say Poetry Together* on the reading table for individuals and small groups to explore further.

PIONEER STORIES

Grade Six

One Wisconsin teacher knew his students would enjoy reading *Caddie Woodlawn* by Carol Ryrie Brink. This story takes place in Wisconsin during Civil War days and is excellent for interesting sixth grade students in stories about pioneer life. In presenting *Caddie Woodlawn* to his boys and girls, the teacher wished both to stimulate interest in books and to deepen the children's literary awareness. Because a vigorous story is told here in sensitive and realistic language, the children can utilize this experience in developing a feeling for what is good in literature.

On the day the teacher planned to present books on pioneer life, he pinned materials relating to this subject on the bulletin board. He chose book jackets from four books on pioneer life, one of which was *Caddie Woodlawn*. He found clippings from newspapers which described the pioneer exhibit at the County Historical Museum. Another clipping told about a tour by the local historical society to visit the historic spots along the St. Croix River. He was sure that the children would be interested in the picture of the first log house in the county.

When the children arrived, they noticed the items on the bulletin board and discussed them with each other. Three of the children had recently visited the museum. Some had seen the clippings in the newspaper, and others had read about pioneers in *Badger History*. The bulletin board aroused a great deal of curiosity.

At the beginning of the literature class, the children and the teacher discussed the bulletin board. The children were anxious to know what the teacher had planned for them. A few volunteered to bring from home articles of clothing, candle makers, kerosene lamps, an old-fashioned coffee grinder, etc. The children decided that they would like to have the articles on display in the room.

The teacher referred to the book jackets and asked if any of the boys and girls had read these books. Several said that they had read *Caddie Woodlawn* and *The Little House in the Big Woods*, and they added that they would like to read these books again.

The teacher brought out the books whose jackets were on the bulletin board. He had chosen *Caddie Woodlawn* by Carol Ryrie Brink, *The Courage of Sarah Noble* by Alice Dalgliesh, *The Little House in the Big Woods* by Laura Ingalls Wilder, and *Matchlock Gun* by Walter Edmonds. These books are all pioneer stories. Then the teacher described each book very briefly. The children were extremely interested in the fact that two of the books were the experiences of pioneers who lived in Wisconsin, namely, *Caddie Woodlawn* and *The Lit-*

tle House in the Big Woods. Now the children were asked which one of the books they would like to explore that day. The enthusiasm displayed by the two children who had already read *Caddie Woodlawn* led the other children to decide that they wanted to know something about it.

To further interest the children in the story the teacher told them that Caddie Woodlawn, the main character in the book, had lived in western Wisconsin in what is now Dunn county. The story took place during the Civil War days when that part of Wisconsin was a forest of wilderness. The fact that the real Caddie was the author's grandmother made the story seem more real to the children.

Since two of the children had read the story, the teacher asked them if they had a favorite part of the story that they would enjoy hearing again. The children decided that they thought that everyone would enjoy the chapter called "Massacree!"

The teacher read the chapter aloud to the children. When he finished, the children asked for more because the first chapter had ended at a very exciting moment. Everyone agreed that he wanted to find out what happened when Caddie rode out to warn the Indians.

The children thoroughly enjoyed the story. They talked about the part they had heard. The teacher guided the discussion so that the character of Caddie could be developed. The two chapters of the story they had heard told them a great deal about Caddie. Questions such as the following were asked: What did you learn about Caddie from the part of the story you heard? How did Caddie feel about her family?

The children's answers indicated that they thought that Caddie was a tomboy. She was always making mistakes, but she was brave. Caddie was close to her father, and she felt safe and secure with her family.

By talking together the children shared their ideas about the rest of the Woodlawn family. They were interested in the relationship that existed between Caddie and the Indians and between the other settlers and the Indians. The teacher asked the children if they thought the white men had treated the Indians fairly.

The teacher now suggested that some of the children choose one of the other books that he had shown them, and that these would prove to be just as interesting as Caddie Woodlawn. He further suggested that they divide into four groups. Each group would choose one of the books by drawing titles. The children planned how they would read the book. They decided that during the library period they would get together and read aloud to each other from their book. They could also take the book home and read it.

When everyone in each group had finished the book, the class got together as a whole group. Now the children decided how they wished to present the book to the class. One group planned a panel discussion; some of the children who liked to draw illustrated parts of their story and showed these pictures as they talked about the book. One especially interested group made puppets of their story characters with the help of the art instructor, and put on a puppet show.

During the time when these books were being read, the children continued to bring to school clippings, photographs, and other interesting items which they added to their pioneer exhibit. Several of the children pretended that they were Caddie or one of the characters in the other books. They wrote imaginary letters to friends and relatives about their life and adventures in their pioneer homes and communities. Others wrote original stories and poems based on incidents in the stories they had read.

Whenever the teacher was able to find supplementary enrichment materials, he presented them to the group, sometimes at the beginning of the literature period. During the music period the children sang such pioneer songs as "Sweet Betsy From Pike" and "Wait for the Wagon." The children enjoyed the motion picture "Frontier Boy of the Early Midwest," produced by Encyclopedia Britannica Films.

The teacher felt that this unit helped the children to become interested in good books. Although each child did not read the same book at the same time, the presentation of a portion of Caddie Woodlawn stimulated them to read not only that book, but all those suggested and many more. With such reading experience they deepened their literary awareness.

ENCOURAGING FREE READING

Grade Six

To encourage more individual free reading by his pupils, one sixth grade teacher used this technique. He placed on the library table blank 3" x 5" cards in a box. Another box on the table was labeled, "What We Think Of Books We Have Read." As the year began, the teacher explained to the pupils that the cards were to be used to tell about books they have read and whether or not they enjoyed them. He also stressed the fact that this should be done on a purely voluntary basis and that no grades or awards would be given on the basis of these cards. The notations on the cards were to be very simple. A new card should be used for each book, the author and title should be named, the place where they got the book should be given. Their opinion of the book may be one word or a short sentence.

The teacher also used these cards to give his opinions of books on this level that he had read. (He feels that children like this technique, and that often he can guide the children to a wider selection of readings because they respect his opinion and often choose the books he has read.)

The children were encouraged to use these cards as a quick reference to books they might like to read. Studying the cards often led to discussion about the book by two or more pupils who had read the same book and whose opinions did not entirely agree. The teacher used these disagreements as a basis for a class discussion.

The teacher used the cards as a guide to inform himself of the reading habits of his pupils. If he noticed that a certain pupil was reading material of a very simple nature, even though he is capable of dealing with more mature materials, he attempted to guide his interests to the more difficult. If the teacher found that another pupil had no cards in her box and that she may not be reading on her free time, he attempted to encourage this child by suggesting a book for her to read. At no time, however, did he let the child know that he had checked the box for this purpose. If, for example, he noticed that a majority of his students were reading material dealing mostly with one type of literature, he attempted to guide them to the reading of literature of other types.

ENJOYING NEWBERY AWARD BOOKS

Grade Six

For a chapter a day, the teacher chose *Johnny Tremain* by Esther Forbes to read to his sixth grade class. The children responded to the story with such interest and enthusiasm that he realized why it was deserving of the Newbery Award which it received in 1944. He showed the bronze medallion on the book jacket and explained the award to the class.

"This medal," he said, "is in honor of John Newbery. He was the British publisher and bookseller of the eighteenth century who first thought of publishing books expressly for children. The award is given each year to the author who makes the most distinguished contribution to American literature for children. A Committee of the Children's Services Division of the American Library Association selects the winner."

The children expressed an interest in reading more of the Newbery Award books. In the school library, public library, and at home, they searched for copies of the titles which the teacher had listed in a bibliography for each child. (Listing from: Charlotte S. Huck, and Doris A. Young, *Children's Literature in the Elementary School.*) They read one volume after another with great enjoyment, and thought of many ways for sharing their reading with one another.

After several students had read the same book, they enjoyed presenting a panel discussion about the structural form of the story—setting, plot, characterization, and mood—and the theme of the story. Something about the author and illustrator was also included.

Sometimes individual reports were given simultaneously by having small groups of children join reporters in various parts of the room. The teacher moved from one group to another to give guidance when necessary.

The merits of some books were presented by dramatization—play-acting, pantomime, or puppet shows.

Art activities, too, provided a means of interpretation. Groups of children worked on murals, movies, dioramas, book jackets, pic-

tures for an illustrated lecture, or a picture map where applicable.

For oral presentation, some children prepared a monologue or read vivid descriptions. Occasionally a child told a story with music accompaniment.

Children were allowed to make the presentation of a film or filmstrip. They also led the discussion which followed the showing of the film.

EVALUATION IN THE ELEMENTARY SCHOOLS

Evaluation is concerned with how well the purposes of a literature curriculum are being translated into action. It aims to discover whether children are growing toward established goals. Although these group goals must be kept in mind for the entire class, the individual goals will differ according to each child's needs, interests, background, and environment. It is the teacher's responsibility to help the child establish his own goals in order to grow and progress.

In referring to the introduction on pages 9-12, the teacher may evaluate each child in terms of the proposed goals.

- Does the child have an interest in and an appreciation of good literature?
  - Does he bring books from home to share with his friends?
  - Does he respond to a variety of moods?
  - Does he ask the teacher to reread a story?
  - Are his interests and tastes broadening as evidenced by the books he selects?
- Is the child getting to know himself and others?
  - Does he understand and interpret the characters?
  - Is he growing in his ability to state his own beliefs?
  - Is he willing to change his beliefs if they are proven inaccurate?
  - Does he test his ideas and beliefs?
- Is the child developing sensitivity to a greater degree?
  - Is the child's hearing of sounds becoming more acute?
  - Does he respond to rhythm?
  - Is he aware of mood and feeling?
- Is the child broadening his understanding of cultures—others as well as his own?
  - Does he have an understanding of his own culture?
  - Does he have a broadening appreciation of the contributions made by people of other lands?

The teacher's day-by-day observation of these standards is of greater importance than formal testing. Expectancies in literature cannot be measured formally. The quality of a child's reaction to literature in terms of what it does to him can best be judged by the teacher who is sensitive to the child's thinking and feeling.

- Is the child finding beauty, adventure, and the great out-of-doors?
  - Is he developing a greater appreciation of beauty?
  - Does he read adventure stories to get vicarious experiences?
  - Are the wonders of the out-of-doors becoming an ever-widening experience?
- Is the child developing increasing awareness of form including plot, setting, characterization, mood, and theme?
  - Can the child give the main ideas of a story in sequence?
  - Does he understand the setting?
  - Does he understand the characters?
  - Is he able to sense mood or tone?
  - Does he understand the author's intention or message?
- Is the child growing toward the ultimate goal of complete experience?
  - Is he a regular reader?
  - Is he maturing in a permanent love for literature?
  - Does he have a reverence for all living things?
  - Does he create and preserve rather than destroy?

The teacher's day-by-day observation of these standards is of greater importance than formal testing. Expectancies in literature cannot be measured formally. The quality of a child's reaction to literature in terms of what it does to him can best be judged by the teacher who is sensitive to the child's thinking and feeling.

BIBLIOGRAPHY: ELEMENTARY

ADAMS, BESS PORTER. *About Books and Children.* New York: Holt, Rinehart and Winston, Inc., 1953.

ANDERSON, PAUL S. *Language Skills in Elementary Education.* New York: Macmillan Co., 1964.

ANDERSON, VERNA, FRANCIS BALLANTINE, and VIRGIL M. HOWES. *Reading in the Language Arts.* New York: Macmillan Co., 1964. Paperback.

ARBUTHNOT, MAY HILL. *Arbuthnot Anthology.* Chicago: Scott, Foresman and Co., 1953.
_____. *Children and Books.* Chicago: Scott, Foresman and Co., 1957.
_____, and others. *Children's Books Too Good To Miss.* Cleveland, Ohio: Western Reserve University, 1963.

ARNSTEIN, FLORA J. *Aaventure Into Poetry.* Stanford, Calif.: Stanford University Press, 1951.
_____. *Poetry in the Elementary Classroom.* New York: Appleton-Century-Crofts, Inc., 1962.

Association for Childhood Education. *Sung Under the Silver Umbrella.* New York: Macmillan Co., 1961.

CROSBY, MURIEL ESTELLE (ed.). *Reading Ladders for Human Relations,* fourth ed. Washington, D. C.: American Council on Education, 1963.

Elementary Reading List Committee. *Adventuring with Books.* Champaign, Illinois: National Council of Teachers of English, 1956 (with supplement).

FIGUREL, J. ALLEN (ed.). *Reading as an Intellectual Activity* (IRA). New York: Scholastic Book Services, 1963.

HAMM, AGNES CURRAN. *Choral Speaking Technique.* Milwaukee, Wisconsin: The Tower Press, 1941.

HUBER, MIRIAN BLANTON. *Story and Verse for Children.* New York: Macmillan Co., 1965.

HUCK, CHARLOTTE, and DORIS YOUNG KUHN. *Children's Literature in the Elementary School.* New York: Holt, Rinehart and Winston, Inc., 1963.

LARRICK, NANCY. *A Teacher's Guide to Children's Literature.* Columbus, Ohio: Charles E. Merrill Books, 1960.

LEARY, LEWIS (ed.). *The Teacher and American Literature.* Champaign, Illinois: National Council of Teachers of English, 1965. Pamphlet.

MacCAMPBELL, JAMES C. *Readings in the Language Arts in the Elementary School.* Boston: D. C. Heath and Co., 1964. Paperback.

PERKINS, RALPH. *Book Selection Media.* Champaign, Illinois: National Council of Teachers of English, 1966.

PETERSON, ISABEL J. *The First Book of Poetry.* New York: Franklin Watts, 1954.

RASMUSSEN, CARRIE. *Speech Methods in the Elementary School.* New York: Ronald Press Co., 1962.

ROBINSON, EVELYN R. (ed.). *Readings About Children's Literature.* New York: David McKay Co., Inc., 1966. Paperback.

SIKS, GERALDINE BRAIN. *Children's Literature for Dramatization: An Anthology.* New York: Harper and Row, Pubs., 1964.

SMITH, DORA V. *Fifty Years of Children's Books.* Champaign, Illinois: National Council of Teachers of English, 1963.

TOOZE, RUTH. *Storytelling.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1959.

WALTER, NINA WILLIS. *Let Them Write Poetry.* New York: Holt, Rinehart and Winston, Inc., 1964.

WARD, WINIFRED. *Playmaking With Children from Kindergarten Through Junior High School,* second ed. New York: Appleton-Century-Crofts, Inc., 1947.

_____. *Stories to Dramatize.* Cloverlot, Anchorage, Ky.: Children's Theater Press, 1952.

* * *

A Basic Book Collection for the Elementary Grades. Chicago, Illinois: American Library Association.

Adventuring With Books. Champaign, Illinois: National Council of Teachers of English.

A Bibliography of Books for Children. Washington, D. C.: Association for Childhood Education International.

Books for Beginning Readers. Champaign, Illinois: National Council of Teachers of English.

Reading Ladders for Human Relations, fourth ed. Washington, D. C.: American Council of Education.

The Booklist and Subscription Books Bulletin. Chicago, Illinois: American Library Association.

PART TWO

THE LITERATURE PROGRAM IN THE HIGH SCHOOLS

INTRODUCTION

Point of view. The program in literature at the secondary level continues to foster in young people the love of books and the habit of reading. At this level English is studied as a separate subject. It is agreed that the English program is sufficient and complete in itself and that combination with another subject is not the best way to teach it. Literature should be taught as literature and not secondary to another content. Both the classroom program and the independent reading program provide a wide variety of titles from the new as well as from the old in literature. Students continue to acquire skills and attitudes essential for understanding and appreciating various literary types. While it is desirable to plan certain common reading experiences for high school students, it should not be assumed that any single classic must be read by everyone. The world of books provides countless literary experiences that integrate with personal experience. The course in literature must be flexible, inasmuch as all students are not ready for the same experiences. Even when ready, students may need books that reflect this experience at different levels of maturity and at different levels of reading difficulty. A wide variety of content makes possible a continuing progression from simple to more difficult and challenging materials.

At this level dominant emphasis is placed upon careful reading of the literary work itself; then, as pertinent, upon biographical, historical, and other related material to illuminate and supplement study. As far as possible, literary works are studied in their original form rather than in abridged or simplified versions. As a student advances, increasing attention is given to the interrelationship of form and content, with critical terms and appraisals introduced as a student is ready to use them. Writing, speaking, and listening are meaningfully integrated with and grow out of the work in literature.

Reading skills. Inasmuch as the junior high school carries on the progression from simple to more difficult and challenging materials, it is important that the skills of reading continue to be developed at that level. In addition, for some students basic reading skills may need to be reinforced and developed throughout the high school years. However, the appreciation skills introduced at the intermediate level receive major emphasis and are applied to increasingly more difficult and more mature literary materials. The English teacher is definitely responsible for developing skills necessary for understanding, enjoying, and appreciating literature. Reading problems of a remedial nature are not the responsibility of the English teacher and should be handled by specialists in reading.

Individual differences. Since literature has many aspects, the approaches to it must be varied to meet individual ability and maturity levels. The literature program may be varied in many ways to meet the needs of individual students. Two effective ways are by offering

sequential programs for classes of differing ability levels, or by grouping and individualizing the program within the heterogeneous class. However, even when such approaches are used, careful analysis of both class and individual reading backgrounds is essential in planning the high school literature program. Even within classes grouped according to ability, there will be individual differences. Individualizing to meet the needs of students may require the use of different materials, but the same selections may be taught to all by changing approaches and techniques and by expecting levels of performance in keeping with levels of ability. It is recommended that the students' varying abilities and interests be acknowledged and challenged through guided, individualized reading programs. In developing such programs it is important to remember that they should be varied and flexible.

The program that follows offers guidelines for goals, content, and appropriate activities to meet the needs of three groups: those of high achievement, those of normal attainment, and those who learn more slowly.

THE JUNIOR HIGH SCHOOL

THE STUDENT

Because this is a period of expanding interests for the adolescent, his reading material ought to keep abreast with his experiences. These interests will center around sports, animals, nature, industry, invention, children of other lands and of his own land, science fiction, romance, and social behavior. Therefore, reading lists ought to correlate with the above, and the teacher needs to be alert to lead the individual to varied interests.

Because the junior high school student reads primarily for recreation, he delights in the plot of a story, visualizes characters and analyzes their behavior. He is also beginning to read beyond the surface. The junior high school reader may use many of the same materials as the high school reader, but the difference is in the depth of pursuit. The transition from simple to more difficult reading should not be too drastic.

Because the junior high school student reads primarily for recreation, he delights in the plot of a story, visualizes characters and analyzes their behavior. He is also beginning to read beyond the surface. The junior high school reader may use many of the same materials as the high school reader, but the difference is in the depth of pursuit. The transition from simple to more difficult reading should not be too drastic.

Because the adolescent is desirous of understanding himself and of being understood, he can achieve self-realization when his reading deals with problems common to his own.

Because the adolescent is intellectually curious and also uninhibited, he enjoys discussion with peers and adults concerning his reading. Also, he can evaluate rather critically. However, he has a tremendous range of literary appreciation—from high level to low. Being an enthusiastic mass media fan, he recognizes comparisons and contrasts of the novel with its motion picture or television adaptation. The teacher needs to recognize the power of the audio-visual media for the young reviewer and to utilize it whenever advantageous.

Because the junior high school student is oriented to the audio approach (TV and motion picture, particularly), he thoroughly enjoys listening to literature when it is well read. Therefore, the teacher should capitalize on this appreciation by introducing into the program a considerable amount of oral reading of literature by the teacher, a competent student, or a recording.

Because the adolescent prefers active involvement in the learning process to passive re-

cipiency, the teacher should develop ways in which the student can participate by providing opportunities for oral interpretation, memorization, panel discussions, choral reading, and creative dramatics. The junior high school years are a period of great imagination.

Teachers who plan junior high school literature programs should remember that the junior high school student is further characterized by his love of adventure and excitement, desire to conform to group standards, interest in his own personality and capabilities, concern over matters of right and wrong, and demands for personal freedom and security. For the normal student in grades seven to nine these characteristics may be exploited to advance his growth in literary appreciation.

Love of adventure and excitement. How can a literature program be provided which will match the adolescent's exuberance and enthusiasm? The subjects of the adventure stories (novels and short stories) need to keep pace with the adolescent's own changing adventures and interests. Plots should grow in intensity and complication from grades seven to nine. Otherwise, the student will lose interest in reading. (From *The Adventures of Tom Sawyer* to *Johnny Tremain* to *Great Expectations*.)

Desire to conform to group standards. What experiences in the literature program will provide opportunities for the adolescent to succeed and gain status with his peers? Any plan, such as the guided individualized reading program, that allows a student to move at his own rate and at his own level into satisfying reading experiences will give him confidence. Also, oral activities related to literature that give him opportunities to perform for the group are ego-builders (dramatics, panel discussions, oral talks). As the child moves from seventh grade through ninth grade, the time allotted increases and the topics grow in maturity.

Interest in his personality and capabilities. During these junior high school years, the adolescent's vocabulary growth takes a sudden spurt. If the teacher is planning sequential growth of literary experiences, the student requires more reading as he grows older—different kinds of reading as well as an upgrading of quality. In all three years the student will have a great interest in biography since he relates himself and what happens in his life to what is happening to others. In his study of poetry, the ninth grade student will be able to deal with abstractions. In types of reading, the ninth grade student will be advancing into essays. In vocabulary, the older student will be interested in the range of word meanings; he is capable of adding discrimination in words to quantity of words.

Demands for personal freedom and security. There are many ways in which a literature program can provide for successful student leadership—ways in which the student can assume responsibilities on his own. In the seventh grade, the direction for discussion of books and reading is assumed primarily by the teacher; in eighth and ninth grades, the teacher's role in this area becomes less and less as the student's leadership increases. In these grades, there is increased report writing.

Concern over matters of right and wrong. In what ways can the teacher provide the literature which will help the student to make intelligent decisions and to build sound judgments? Evaluation is a mature process, and the student should become better able to discriminate as he moves from seventh through ninth grade. One of the best ways to provide for this awakening to literary sensitivities is to move him as rapidly as possible from fact to interpretive questioning and into argument and debate. Obviously, the nature of the selections will determine the type of reasoning which results, so provision needs to be made for selections of depth and perception. (In the short story, to an appreciation of Guy de Maupassant's *The Necklace;* in poetry, to James Russell Lowell's "The Vision of Sir Launfal"; in the essay, to *Lincoln's Gettysburg Address.*)

The adolescent is no longer a child and he will respond to the literary heritage only if he is given the occasions to grow with the literature appropriate for each succeeding year.

MEETING THE NEEDS OF INDIVIDUAL STUDENTS

It is impossible in the self-contained classroom (grades 7 or 8 of the eight-year elementary school) or in the small junior high school (grades 7, 8, 9) to utilize the multi-track program common to the high school or the large

junior high school, primarily because a heterogeneous class is frequently taught by one teacher. It is impractical at the junior high school level to utilize reading groups common to the elementary school, primarily because divergencies increase as students advance, and the number of groups necessitated would be too cumbersome to handle.

Therefore, the following suggestions are offered the junior high school teacher:

- That some kind of practical ability grouping, formal or informal, be devised.
- That different literary selections and activities be assigned to individual students in accordance with their varying interests and ability levels.
- That, in cooperation with the librarian, a guided, individualized reading program be established and sustained.
- That advancing adolescents too rapidly into maturing literary experiences or delaying their natural progress be avoided.

The teacher should not be concerned whether some students or even the entire class have previously read a selection. Enjoyment and appreciation of literature comes from many readings of well-loved pieces. Encourage students to reread a selection for more mature purposes, taking pride in their advanced insights into theme and form in the piece.

THE BASIC READING LIST

GRADE SEVEN THROUGH GRADE NINE

In contrast to the elementary grades where the basic lists are presented in order of deepening awareness, and where the sources are complete, the high school lists are presented alphabetically. Sources are not given for short story and poetry collections in order that the students can be encouraged to use the poetry and literature indexes available in the library. (See page 146.)

Novels

Alcott, Louisa May	Little Women	Grosset, 1947
Clemens, Samuel	Adventures of Tom Sawyer	Dodd, 1958
Dickens, Charles	Great Expectations *or* David Copperfield	Dodd, n.d.
Forbes, Esther	Johnny Tremain	Houghton, n.d.
Gipson, Fred	Old Yeller	Harper, 1956
Kipling, Rudyard	Captains Courageous	Doubleday, 1953
Knight, Eric	Lassie Come Home	Holt, 1940
London, Jack	Call of the Wild	Macmillan, 1963
Rawlings, Marjorie	The Yearling	Scribner, 1961
Richter, Conrad	Light in the Forest	Knopf, 1966
Schaefer, Jack	Shane	Houghton, 1954
Stephenson, Robert L.	Treasure Island	Scribner, n.d.
Street, James	Good-by My Lady	Lippincott, 1954
Verne, Jules	20,000 Leagues Under the Sea	Scribner, 1925
Wyss, Johann	The Swiss Family Robinson	Grosset, n.d.

Adventure Stories

Heyerdahl, Thor	Kon-Tiki	Rand McNally, 1950

Short Stories

Clemens, Samuel	Celebrated Jumping Frog of Calaveras County	
Dickens, Charles	A Christmas Carol	
Conan, Doyle, A.	Best Known Stories of Arthur Conan Doyle	
Holt, Edward Everett	The Man Without a Country	
Irving, Washington	Legend of Sleepy Hollow	
	Rip Van Winkle	
Kipling, Rudyard	Rikki-Tikki-Tavi	
Lamb, Charles	Tales from Shakespeare	
Maupassant, Guy de	The Necklace	
Poe, Edgar Allan	The Gold Bug	
Porter, William Sidney	The Ransom of Red Chief	
Ruskin, John	King of the Golden River	
Segal, E. (ed.)	Great Stories from the Bible	
Stockton, Frank Richard	The Lady, or the Tiger?	

Biography

Frank, Anne	The Diary of a Young Girl	Doubleday, 1952
Meadowcraft, W. H.	Boy's Life of Edison	Harper, 1921
Moody, Ralph	Little Britches	Norton, 1950
Nicolay, Helen	The Boy's Life of Abraham Lincoln	Appleton, 1933

Essay

Franklin, Benjamin	The Whistle	American Heritage v. 1 (Howard, Wright, and Bode) Heath, 1955
Hawthorne, Nathaniel	The Great Stone Face	Bedside Book of Famous American Stories (Burrell & Cerf) Random House, 1939
Keller, Helen	Three Days to See	Essays Old and New (R. V. Jameson) Harcourt, 1955
Leacock, Stephen	My Financial Career	Essays—Light and Serious (W. F. Langford) Longmans, 1954
Lincoln, Abraham	Gettysburg Address	American Heritage v. 2
Teale, Edwin Way	Wings	Dune Boy (E. W. Teale) Dodd, 1966
White, William Allen	Mary White	Essays Old and New

Mythology—Folklore—Legend

Andersen, Hans C.	The Nightingale	Fairy Tales and Stories Grossett, n.d.
Colum, Padraic	Adventures of Odysseus and the Tale of Troy	Macmillan, 1918
Hamilton, Edith	Mythology	Little, 1942
Lanier, Sidney	Boy's King Arthur	Scribner, n.d.
Lang, Andrew (ed.)	Arabian Nights	McKay, 1946
Pyle, Howard	Merry Adventures of Robin Hood	Scribner, 1946

Poetry

Benét, Stephen Vincent	"The Mountain Whippoorwill"
Benét, Stephen & Rosemary	"Nancy Hanks"
	"Thomas Jefferson"
Browning, Robert	"The Pied Piper of Hamelin"
Frost, Robert	"The Pasture"
	"The Runaway"
Longfellow, Henry W.	"Paul Revere's Ride"
	"Hiawatha"
Lowell, James R.	"The Vision of Sir Launfal"
Masefield, John	"Sea Fever"
Noyes, Alfred	"The Highwayman"
Sandburg, Carl	"The Makers of Speed"
Sarett, Lew	"Four Little Foxes"
Tennyson, Alfred Lord	"Bugle Song"

Short lyrics from contemporary poets

COLLATERAL READING LIST

GRADE SEVEN THROUGH GRADE NINE

Since this literature program is designed in sequence, books for students in junior high school who find the following selections too difficult may be chosen from similar areas in the list for grades 4-6. In like manner, books to challenge those who are not challenged by books on this list may be chosen from selections in the senior high school list.

Adventure Stories

Clemens, Samuel	Life on the Mississippi	Harper, 1874
	Roughing It	Harper, 1913
Hewes, Agnes Danforth	Spice Ho! (2nd ed. enl.)	Knopf, 1947
Lucas, Mary Seymour	Vast Horizons	Viking, 1943
Stockton, Frank R.	Buccaneers and Pirates of Our Coasts	Macmillan, 1898

Fiction

Alcott, Louisa May	Jo's Boys	Little, 1886
	Little Men	Little, 1871
Angelo, Valenti	Nino	Viking, 1938
Ball, Zachery	Bristle Face	Holiday, 1962
	Kep	Holiday, 1961
Baumann, Hans	I Marched With Hannibal	Walck, H. Z., 1962
	The World of the Pharaohs	Pantheon Books, 1960
Bell, Margaret E.	Watch for a Tall White Sail	Morrow, 1948
Bennett, John	Master Skylark	Grossett, 1924
Boston, L. M.	Treasure of Green Knowe	Harcourt, 1958
Bronson, Lynn	Darcy's Harvest	Doubleday, 1956
Burnford, Sheila	The Incredible Journey	Little, 1961
Carroll, Lewis	Alice's Adventures in Wonderland, and Through the Looking Glass	Macmillan, 1963
Caudill, Rebecca	Tree of Freedom	Viking, 1949
Cavanna, Betty	Going on Sixteen	Westminster, 1946
Clark, Ann	Santiago	Viking, 1955
Cleary, Beverly	Fifteen	Morrow, 1956
Clemens, Samuel	Adventures of Tom Sawyer	Heritage, 1956
	The Prince and the Pauper	World, 1881
Coatsworth, Elizabeth	Door to the North	Winston, 1950
Cooper, James Fenimore	The Deerslayer	Scribner, 1841
	The Last of the Mohicans	Scribner, 1826
Daly, Maureen	Seventeenth Summer	Dodd, 1948
De Jong, Meindert	Along Came a Dog	Harper, 1948
Dickson, Marguerite	Only Child	Longmans, 1952
Dodge, Mary Mapes	Hans Brinker	Scribner, 1865
Ellsberg, Edward	I Have Just Begun to Fight!	Dodd, 1942
Emery, Anne	Mountain Laurel	Putnam, 1948
Enright, Elizabeth	The Saturdays	Rinehart, 1941
Farley, James	Black Stallion	Random House, 1941
Felsen, Henry Gregor	Hot Rod	Dutton, 1950
Friermood, Elizabeth H.	That Jones Girl	Doubleday, 1956
Gaggin, Eva	Down Ryton Waters	Viking, n.d.
Gates, Doris	Blue Willow	Viking, 1940
	Little Vic	Viking, 1951
George John L.	Dipper of Copper Creek	Dutton, 1956
	Meph, the Pet Skunk	Dutton, 1952
Gipson, Fred	Savage Sam	Harper, 1962
Gray, Elizabeth Janet	Adam of the Road	Viking, 1942
Hawes, Charles Boardman	The Dark Frigate	Little, 1934
Heinlein, Robert	Have Space Suit, Will Travel	Scribner, 1958
Holling, Holling Clancy	Tree in the Trail	Houghton, 1942
James, Will	Smoky, the Cowhorse	Scribner, 1954
Johnson, Annabel	Wilderness Bride	Harper, 1962
Kelly, Eric P.	The Trumpeter of Krakow	Macmillan, 1928

Kent, Louise Andrews	He Went with Christopher Columbus	Houghton, 1940
Kjelgaard, Jim	Big Red	Holiday, 1945
Krumgold, Joseph	Onion John	Crowell, 1959
Lampman, Evelyn Sibley	Tree Wagon	Doubleday, 1953
Latham, Jean Lee	This Dear-Bought Land	Harper, 1957
L'Engle, Madeleine	Meet the Austins	Vanguard, 1960
	A Wrinkle in Time	Ariel Books, 1963
Lippincott, Joseph W.	The Wahoo Bobcat	Lippincott, 1950
Meader, Stephen	Red Horse Hill	Harcourt, 1930
Mukerji, Dhan Gopal	Gay-Neck	Dutton, 1927
North, Sterling	Rascal	Dutton, 1963
O'Brien, John Sherman	Silver Chief, Dog of the North	Winston, 1943
O'Hara, Mary	My Friend Flicka	Lippincott, 1944
Pope, Elizabeth Marie	The Sherwood Ring	Houghton, 1958
Pyle, Howard	Otto of the Silver Hand	Scribner, 1957
Rounds, Glen	The Blind Colt	Holiday, 1960
Sandoz, Marie	The Horsecatcher	Westminster Press, 1957
Scott, Sir Walter	Ivanhoe	Dodd, 1944
Seredy, Kate	The Chestry Oak	Viking, 1958
	The White Stag	Viking, 1937
_____	Jennifer	Morrow, 1950
Sherborne, Zoa	Downright Dencey	Doubleday, 1927
Snedecker, Caroline Dale	Miracles on the Hill	Harcourt, 1956
Sorenson, Virginia	Black Arrow	Scribner, 1888
Stevenson, Robert Louis	Dear, Dear Livy	Scribner, 1963
Stoulenberg, Adrien	Uncle Tom's Cabin	Modern Library
Stowe, Harriet Beecher	We Were With Byrd at the South Pole	Grosset, 1956
Strong, Charles E.	Dawn Wind	Walck, H. Z., 1962
Sutcliff, Rosemary	From the Eagle's Wing	Morrow, 1962
Swift, Hildegard Hoyt	Stormy	Longmans, 1955
Thompson, Harlan		Oxford, 1956
(Holt, Stephen, pseud.)	Cue for Treason	Harcourt, 1942
Trease, Geoffrey	All American	Lippincott, 1954
Tunis, John R.	Banner in the Sky	Dodd, 1956
Ullman, James Ramsey	Around the World in Eighty Days	Dodd, 1959
Verne, Jules	Journey to the Center of the Earth	Viking, 1942
	Jamba the Elephant	
_____	Leave it to Beany	Crowell, 1950
Waldeck, Theodore J.	Wilderness Champion	Lippincott, 1944
Weber, Lenora Mattingly	Mountain Born	Coward-McCann, 1943
Wharton, Joseph		
Yates, Elizabeth		

Biography and Autobiography

Collective

Kennedy, John Fitzgerald	Profiles in Courage (Young Reader's ed.)	Harper, 1961
McNeer, May	Armed with Courage	Abingdon, 1957

Individual

Averill, Esther	Cartier Sails the St. Lawrence	Harper, 1956
Baker, Rachel	The First Woman Doctor (Elizabeth Blackwell)	Messner, 1944
Braynier, Marjorie	Walls of Windy Troy (Heinrich Schliemann)	Harcourt, 1960
Brown, John Mason	Daniel Boone: the Opening of the Wilderness	Random House, 1952
Busoni, Rafaello	The Man Who Was Don Quixote (Cervantes)	Prentice-Hall, 1958
Daugherty, James	Abraham Lincoln	Viking, 1943
_____	Daniel Boone	Viking, 1939
_____	Poor Richard (Benjamin Franklin)	Viking, 1941
Eaton, Jeannette	America's Own Mark Twain (Samuel Clemens)	Morrow, 1958
_____	David Livingstone	Morrow, 1947
_____	Gandhi, Fighter Without a Sword	Morrow, 1950
_____	Leader by Destiny (George Washington)	Harcourt, 1938
_____	Narcissa Whitman, Pioneer of Oregon	Harcourt, 1941
Forbes, Esther	That Lively Man Ben Franklin	Morrow, 1948
Freeman, Douglas Southall	America's Paul Revere	Houghton, 1956
Garst, Shannon	Lee of Virginia	Scribner, 1958
_____	Buffalo Bill	Messner, 1948
_____	Crazy Horse	Houghton, 1950
_____	Kit Carson, Trail Blazer and Scout	Messner, 1948
Gollomb, Joseph	Wild Bill Hickock	Messner, 1952
Goss, Madeleine	Albert Schweitzer	Vanguard, 1949
Graham, Shirley	Beethoven, Master Musician (Rev. ed.)	Holt, 1946
Gray, Elizabeth Janet	Dr. George Washington Carver	Messner, 1944
_____	Penn	Viking, 1938
Gurko, Miriam	Young Walter Scott	Viking, 1935
Hawthorne, Hildegard	The Lives and Times of Peter Cooper	Crowell, 1959
Henry, Marguerite	Romantic Rebel (Nathaniel Hawthorne)	Appleton, 1932
	Benjamin West and His Cat Grimalkin	Bobbs, 1947

Holbrook, Steward	**Wyatt Earp, U. S. Marshall**	Random House, 1956
Hunt, Mabel Leigh	**Better Known as Johnny Appleseed** (Chapman)	Lippincott, 1950
Judson, Clara Ingram	**Abraham Lincoln, Friend of the People**	Wilcox and Follett, 1950
———	**Ben Franklin**	Follett, 1957
———	**George Washington, Leader of the People**	Wilcox and Follett, 1951
———	**Mr. Justice Holmes**	Follett, 1956
———	**Theodore Roosevelt**	Follett, 1953
Keller, Helen Adams	**The Story of My Life**	Doubleday, 1954
Kieran, Margaret	**John James Audubon**	Random House, 1954
Lamb, Harold	**Genghis Khan and the Mongol Horse**	Random House, 1954
Latham, Jean Lee	**Carry On, Mr. Bowditch**	Houghton, 1955
———	**Young Man in a Hurry** (Cyrus Field)	Harper, 1958
Lenski, Lois	**Indian Captive** (Mary Jemison)	Lippincott, 1941
Lisitzky, Gene	**Thomas Jefferson**	Viking, 1933
McNeer, May	**America's Abraham Lincoln**	Houghton, 1957
———	**America's Mark Twain**	Houghton, 1962
Meigs, Cornelia	**Invincible Louisa** (Louisa May Alcott)	Little, 1933
Nolan, Jeannette Covert	**The Story of Clara Barton of the Red Cross**	Messner, 1941
Paine, Albert Bigelow	**Boy's Life of Mark Twain**	Harper, 1916
Peare, Catherine Owens	**Mark Twain: His Life**	Holt, 1954
Petry, Ann	**Harriet Tubman**	Crowell, 1955
Proudfit, Isabel	**River Boy**	Messner, 1940
Purdy, Claire Lee	**He Heard America Sing** (Stephen Foster)	Messner, 1940
Roos, Ann	**Man of Molokai** (Father Damien)	Lippincott, 1943
Rosen, Sidney	**Doctor Paracelsus**	Little, 1959
———	**Galileo and the Magic Numbers**	Little, 1958
Rourke, Constance	**Davy Crockett**	Harcourt, 1934
Sandburg, Carl	**Abe Lincoln Grows Up**	Harcourt, 1928
Shapiro, Irwin	**Yankee Thunder** (Davy Crockett)	Messner, 1955
Shippen, Katherine B.	**Moses**	Harper, 1949
Steffens, Lincoln	**Boy On Horseback** (Lincoln Steffens)	Harcourt, 1935
Sterling, Dorothy	**Freedom Train** (Harriet Tubman)	Doubleday, 1954
Sterne, Emma Gelders	**Mary McLeod Bethune**	Knopf, 1957
Swift, Hildegard Hoyt	**Railroad to Freedom** (Harriet Tubman)	Harcourt, 1932
Teale, Edwin Way	**Dune Boy** (Lone Oak ed.) (Autobiography)	Dodd, 1957
Vance, Marguerite	**Martha, Daughter of Virginia** (Martha Washington)	Dutton, 1957
Waite, Helen E.	**Valiant Companions** (Ann Sullivan, Helen Keller)	Macrae Smith, 1959
Wilder, Laura Ingalls	**On the Way Home** (Autobiography)	Harper, 1962
Wyatt, Edgar	**Cochise, Apache Warrior**	McGraw, 1953

Essay and Address Collections

Baird, Albert Craig, ed.	**American Public Addresses (1740-1952)**	McGraw, 1956
Cadigan, Robert James, ed.	**September to June**	Appleton, 1942
Hawthorne, Nathaniel	**A Wonder Book and Tanglewood Tales**	Houghton, n.d.
———	**Wonder Book for Boys and Girls**	Crowell, 1956
Hoover, Benjamin Beard	**Story, Poem, Essay**	Holt, 1957
Jameson, Robert U.	**Essays Old and New** (3rd ed.)	Harcourt, 1955
Langford, Walter F., ed.	**Essays—Light and Serious**	Longmans, 1954
Peterson, Houston, ed.	**Treasury of the World's Great Speeches**	Simon & Shuster, 1954
Teale, Edwin Way	**Adventures in Nature**	Dodd, 1959
———	**North with the Spring**	Dodd, 1951

Holiday Readings

Adams, Florence	**Highdays and Holidays**	Dutton, 1927
Carnegie Library School Association, comp.	**Our Holidays in Poetry**	Wilson, 1929
Douglas, George W.	**The American Book of Days** (2nd. ed.)	Wilson, 1948
Gaer, Joseph	**Holidays Around the World**	Little, 1953
McSpadden, J. Walker	**The Book of Holidays**	Crowell, 1948
Olcott, Frances Jenkins	**Good Stories for Great Holidays**	Houghton, 1914
Sechrist, Elizabeth H.	**Red Letter Days**	Macrae Smith, 1940
Todd, Mary Fidelis	**The Juggler of Notre Dame**	McGraw, 1954

Mythology and Folklore Collections

Asimor, Isaac	**Words From the Myths**	Houghton, 1961
Benson, Sally	**Stories of the Gods and Heroes**	Dial Press, 1940
Bulfinch, Thomas	**A Book of Myths**	Macmillan, 1942
———	**Bulfinch's Mythology**	Crowell, 1947
Colum, Padraic	**The Golden Fleece and the Heroes Who Lived Before Achilles**	Macmillan, 1962
Coolidge, Olivia E.	**Greek Myths**	Houghton, 1949
Courlander, Harold	**The Cow-Tail Switch** (African)	Holt, 1957
Field, Rachel	**American Folk and Fairy Tales**	Scribner, 1959
Galt, Tom	**The Rise of the Thunderer**	Crowell, 1954

Gayley, Charles, ed.	The Classic Myths in English Literature and in Art	Ginn, 1939
Graves, Robert	Greek Gods and Heroes	Doubleday, 1960
Green, Roger Lancelyn	Heroes of Greece and Troy	Walck, H. Z., 1961
Hamilton, Edith	Mythology	Little, 1942
Lum, Peter	The Stars in our Heaven	Pantheon Books, 1948
White, Anne Terry	The Golden Treasury of Myths and Legends	Golden Press, 1959

Poetry Collections

Adshead, Gladys L., comp.	An Inheritance of Poetry	Houghton, 1948
Arbuthnot, May Hill, ed.	Time for Poetry (General ed. rev.)	Scott, 1961
Auslander, Joseph, comp.	The Winged Horse Anthology	Doubleday, 1929
Benet, Rosemary	A Book of Americans	Rinehart, 1933
Benet, William Rose, comp.	Poems for Youth	Dutton, 1925
Brewton, John E.	Gaily We Parade	Macmillan, 1940
Frost, Robert	You Come Too	Holt, 1959
Lear, Edward	Complete Nonsense Book	Dodd, 1948
Lindsay, Vachel	Johnny Appleseed and Other Poems	Macmillan, 1928
Longfellow, Henry Wadsworth	The Children's Own Longfellow	Houghton, 1892
Love, Katherine, comp.	A Little Laughter	Crowell, 1957
Lowell, James Russell	Complete Poetical Works	Houghton
Millay, Edna St. Vincent	Edna St. Vincent Millay's Poems	Harper, 1929
Nash, Ogden, comp.	The Moon is Shining as Bright as Day	Lippincott, 1953
	Oxford Book of American Verse	Oxford, 1950
Read, Herbert, ed.	This Way, Delight	Pantheon Books, 1956
Sandburg, Carl	Early Moon	Harcourt, 1930
Sechrist, Elizabeth Hough, comp.	One Thousand Poems for Children	Macrae Smith, 1951
Stevenson, Burton Egbert	Home Book of Verse for Young Folks (Enl. ed.)	Holt, 1929
Teasdale, Sara	Stars Tonight	Macmillan, 1930
Tennyson, Alfred Lord	Complete Poetical Works (Ed. by W. J. Rolfe)	Oxford, 1953
Untermeyer, Louis, ed.	Stars to Steer By	Harcourt, 1941
	This Singing World	Harcourt, 1923

Short Story Collections

Andersen, Hans Christian	Fairy Tales and Stones (Ed. by Signe Toksvig	Macmillan, n.d.
Andersen, Hans Christian	It's Perfectly True and Other Stories (Tr. by Paul Leyssac)	Harcourt, 1938
Arbuthnot, May Hill	Time for Fairy Tales, Old and New	Scott, 1952
Association for Childhood Education International	Told Under the Christmas Tree	Macmillan, 1948
Coolidge, Olivia	Men of Athens	Houghton, 1962
Day, A. Grove	The Greatest American Short Stories	McGraw, 1953
De La Mare, Walter	Stories From the Bible	Knopf, 1961
Dickens, Charles	Christmas Stories	World, 1946
Doyle, Sir Arthur Conan	Boys' Sherlock Holmes	Harper, 1936
Fenner, Phyllis R., comp.	Time to Laugh	Knopf, 1942
Hawthorne, Nathaniel	The Great Stone Face and Other Tales of the White Mountains	Houghton, 1889
Henry, O.	O. Henry's Best Stories	Globe Bk., 1953
Irving, Washington	Rip Van Winkle and the Legend of Sleepy Hollow	Scribner, 1905
Kipling, Rudyard	Captains Courageous and Other Stories	Dodd, 1959
	The Jungle Book	Doubleday, 1894
Kjelgaard, James Arthur	Buckskin Brigade	Holiday, 1947
	Hound Dogs and Others	Dodd, 1958
Lamb, Charles	Tales from Shakespeare	Macmillan, 1807
London, Jack	The Call of the Wild and Other Stories	Dodd, 1960
	White Fang and Other Stories	Dodd, 1963
Martingoni, Margaret E., ed.	The Illustrated Treasury of Children's Literature	Grosset, 1955
Maupassant, Guy de	The Odd Number	Harper, 1917
Ritchie, Alice	The Treasure of Li-Po	Harcourt, 1949
Sawyer, Ruth	The Long Christmas	Viking, 1941
Scoggin, Margaret C., ed.	Chucklebait	Knopf, 1945
Seton, Ernest Thompson	Wild Animals I Have Known	Scribner, 1926

Addresses of publishers of most of the books found on this list may be found in the *Children's Catalog*, which should be in all junior high schools. This book-buying aid, together with its supplements, may be purchased from

H. W. Wilson Company
950 University Avenue
New York, New York 10452

The catalog also contains annotations, prices, grade levels and quality ratings for all books listed in it.

ILLUSTRATIONS OF TEACHING

LITERATURE AND THE AVERAGE LEARNER

GRADE SEVEN THROUGH GRADE NINE

HANS CHRISTIAN ANDERSEN'S FAIRY TALES

Grade Seven

Adolescents have fun with Andersen's fairy tales. The incredible adventures appeal to their love of excitement, and the magic and make-believe intrigue them. Seventh grade students read them primarily for entertainment, yet they are old enough to detect in them their subtler intentions, so that Andersen's tales become a powerful aid in teaching courtesy, love of nature, compassion, and kindness to animals.

A successful approach with a heterogeneous class was to introduce the stories by oral reading of "The Ugly Duckling" by one of the high level students. *True-to-Life Books* by *Encyclopedia Britannica* was used because it has large colorful illustrations which were shown to the students. Also presented to the class was the biographical sketch from "Hans Christian Andersen's Own Fairy Tale" by Donald and Louise Peattie which was found in the *Reader's Digest*, May, 1952. As the students listened to the reading of this biographical sketch, they recognized that the "Ugly Duckling" was really Andersen himself. This association helped them to see something of themselves in all of Andersen's tales so that they were no longer satisfied with the story alone.

The students read many Andersen tales both from the list of Andersen's best-loved fairy tales that the teacher gave them and from personal and library collections. In their reading, they noticed that often each student got a personal reaction to Andersen's story—all quite different and yet all of them right. They were introduced to irony when a story said one thing but meant just the opposite. They found such everyday truths as genuineness in "The Real Princess" or vanity in "Red Shoes."

Many supplementary activities accompanied the study of Andersen's fairy tales. For example, when students were told that Andersen illustrated his own stories by cutting patterns out of paper, which today are treasured in the Odense Museum, they, too, wanted to create illustrations. They became enthusiastic when they made cutouts of black silhouettes mounted on white paper and posted them on bulletin boards. Other students, trying to identify the titles, grew increasingly interested as additional illustrations were added to the display. A reading spurt accompanied this activity because students wanted to illustrate a story not already covered. Here the appeal was to the imagination, and students with artistic ability on all levels achieved equal satisfaction.

Very effective Christmas decorations were made of Andersen Christmas tales by mounting the silhouettes on colored metallic paper, especially gold or silver. There was sufficient reading material to accompany this, as a new volume of Andersen fairy tales has appeared at Christmastime for 37 years. Many of his themes relate to winter and the Christmas season: "The Little Match Girl," "The Fir Tree," "The Snow Queen."

Another activity the students enjoyed was pretending they were Andersen telling stories to the rest of the class. In order to do justice to the great story-teller, each student told his tale so that the audience could see and hear "tin soldiers marching or the coach horses galloping." Some students preferred to tell their stories in pantomime. Students of low ability frequently were the best actors.

Some follow-up:

For listening: *Andersen's Fairy Tales,* Caedmon TC 1078, read by Michael Redgrave.

For observing: The movie "Hans Christion Andersen," and, if available, slides presented by a member of the community who has been to Andersen's home in Denmark.

BIOGRAPHY

Grade Eight

In teaching his junior high school class a unit on biography, one teacher used the books *Boxford* by Gertrude W. Fielder from *The Life Of Alice Freeman Palmer* by George Herbert Palmer, and *Story Biographies,* Harriet L. McClay, editor, revised by McClay and Helen Judson.

Study began by a silent reading of *Boxford,* which includes Alice Freeman Palmer's own account of her experiences in enriching the lives of girls living in the slum areas of Boston. The teacher used this literature to extend student experiences through practical application of the rules and through further reading.

A teacher-led discussion about the value of Mrs. Palmer's three rules for daily living—to commit something good to memory each day, to look for something pretty each day, and to do something for somebody each day—provide an opportunity to give examples of good poetry to memorize and to recommend worthwhile biographies. The assignment leading from this was to try to follow these three rules for a period of a weekend or a week, keeping a notebook record. At the end of the period small groups discussed their experiences.

As another assignment at this time, the students were asked to write an essay giving advice to someone who is having trouble, or to write a review of a book which would have therapy for such a person, or to write an evaluation of the experiment with plans for future application of the rules. In addition, the teacher and the students compiled a list of books and essays of a biographical nature about great humanitarians. Each day the class took time to discuss the reading, to share the good lines learned, and to give suggestions for carrying out the second and third rules. Members of service organizations in the class, like Junior Red Cross members, prepared talks on the services given by their groups, giving invitations to other class members to join in their activities.

As a culminating activity, students planned a program in which they presented to the class the people they read about, like Mary McLeod Bethune, George Washington Carver, or Dr. Albert Schweitzer, pointing out their contributions to the betterment of the world and showing that, as stated in the short poem "Influence" by A. E. Hamilton, "Our shadows fall where we can never be."

HUMOR

Grade Eight

Young people need much laughter, and the classroom is a good place for them to share funny happenings and to exchange thoughts on humorous books.

To begin a class discussion of what makes people laugh and what is good or bad humor, one teacher attached to his bulletin board pictures of laughing faces and cartoon strips such as "Priscilla's Pop" and "Morty Meekle."

At this time the teacher read to the class a funny selection, a chapter from *Cheaper by the Dozen* by Gilbreth and Carey, and from *Laugh With Leacock* by Stephen Leacock. There was no need for discussion; the laughter set the stage for future reading, which was called, "For Laughing Out Loud."

The teacher assigned *My Financial Career* by Stephen Leacock as a common reading assignment. The discussion of this book was brief—just a short fun time together appreciating the humor of exaggeration, noticing the vivid descriptive words, and talking about the phobias of people, including themselves. At this point the teacher induced his students to write about characters in a humorous vein.

Time was profitably spent browsing through the volumes of books provided by the teacher and by students who were willing to share their personal libraries. From time to time the teacher grouped students who wanted to share reading experiences. Occasionally good student readers read favorite selections to the whole class.

The students found that enjoyment was added to the reading by making original cartoon strips, illustrating stories read, writing limericks, and writing essays similar to those read.

The reading and enjoyment of humorous material extended over the whole year of school. The teacher and the students planned together to set aside certain times at which they could laugh over their discoveries in humor.

BOOKS ABOUT FOREIGN LANDS

Grade Eight

When an eighth grade student, whose enthusiasm for a book had led her to write a letter to its author, brought to class an answer to her letter and a photograph of the dashing Colonel Alois Podhajsky with the Lipizzan horses of Vienna, that was all it took for an enthusiastic class to begin a project which they called "Around the World with Books."

That day the students decided to find and read good books about foreign lands written by foreign authors. Because they wanted the opinions of young people, they decided on a pen pal plan using names secured through relatives abroad, the teacher's contacts, assembly speakers, and foreign students on a local campus.

While waiting for replies to letters which they sent to Turkey, India, France, Mexico, Rhodesia, and other countries, the students read books from their own libraries and exchanged ideas about them. As the replies to letters came, they rushed to the library to locate books mentioned. Some days they read excerpts from favorite books, and they made lists for future reading. Included in the lists were books like the following: Angelo's *Marble Fountain* and *Nino,* Courlander's *Cow-Tail Switch,* Seredy's *The Chestry Oak,* Mukerji's *Gay Neck,* and Benary-Isbert's *The Ark.*

After four years some of the students are still writing to their friends abroad, and the teacher hopes that all are continuing their reading of literature about the world.

MARY WHITE

Grade Nine

To develop student appreciation for the biographical essay, the teacher introduced *Mary White* in the following way.

"Although Mary White died many years ago at the age of sixteen, she is alive today. She lives because her father immortalized her with words. The essay that you are about to read was written by William Allen White and was published in his paper, the *Emporia Gazette* the day after her funeral. When the article was used later in textbooks, he was very happy to know that his daughter could live on with her kind."

Following the reading of the story, the students discussed the ways in which the father succeeded in making his daughter "live on with her kind."

First, they discussed the author's purpose. Until now, for the most part, these junior high school readers had been enjoying humorous essays; they know that the author wants them to laugh. Now they are studying writing which is still informal and conversational in style but which is of a serious nature. The students found that they identified themselves with the author and felt as he did about keeping his daughter alive forever. They recognized how convincing Mr. White is as he shows that it would be wrong for a girl who loved life as Mary White did to be forgotten.

Next the students examined the techniques the author uses to present this enthusiastic, energetic, vivacious, mature girl. They noted that her character is revealed through her deeds, and the author's use of appropriate and interesting incidents to supplement any comments he makes about her. They saw her spirit of compassion in the story of the party for the poor folks and her sympathetic nature in the account of her fight for a rest room at her school for the colored girls. They found many examples that effectively illustrate her traits of character. They became aware also of the little pictures throughout which help them visualize her, the "little figure with the long pigtail and the red ribbon" waving her cowboy hat, and again the same little tomboy driving her jitney filled with young people: "great spring-breaking, varnish-cracking, fender-bending, door-sagging carloads of kids."

The class also talked about the tone of sadness throughout. They appreciated what it means for a young girl who loved a rich, abundant life to give up her life. They saw sadness in the father's pride in his daughter's popularity, and they respected the fact that he does not write a maudlin account of her death. At this point, they compared the story to *The Diary of a Young Girl* by Anne Frank.

The teacher led the group into reading and discussing other essays of this type: *My Papa* by Lloyd Douglas, *My Grandmother and Her Many Harbors* by Mary Ellen Chase, and *The Thread That Runs So True* by Jesse Stuart. He helped the students see that precise words make these people alive to the reader.

Because pupils of this age love competition and because precise words are so important in helping them see characters, the class worked with words every day. When they came into the room, they saw on the chalkboard a sentence with a few underlined words taken from the reading. Using dictionaries and texts, each student tried to be the first to rewrite the sentence, using a synonym for each underlined word. The winner received a point on a chart. Such words as "dauntless," "persiflage," hyperbole," "metaphor," "poignant," and "fervent" were among those used. Some days instead of rewriting sentences the students used listed words in sentences of their own.

The teacher asked each student to write about a person for whom he feels love, admiration, pity, or some other strong emotion. He could, if he wished, write this in the style of "My Most Unforgettable Character." By this time most students were convinced that to write good biographical essays they must be observant and use precise words.

The class then returned to *Mary White* for a silent reading.

HOW A POEM BECOMES POETRY

Grade Seven Through Grade Nine

To teach his junior high school students how a poem becomes poetry, one teacher presented the Don Marquis poem, "The Tomcat" in the following way.

Mimeographed copies of the poem were distributed to the students and they were asked to read the poem silently. The teacher then asked them to state the point of the poem and to clear up any vocabulary problems—such words as "malevolent," "brindled," "bard," "primeval" caused some difficulty.

The teacher then read the poem aloud in a rather expressionless, matter-of-fact manner. He then asked a student to read the poem aloud. Following the example of the teacher, the student also read the poem with little or no expression. The teacher then said that he would try reading the poem again. This time he read it as dramatically as possible—pulling out all the stops. The contrast in readings was as great as possible. Through this reading the teacher tried to suggest the "music" in the poem.

The teacher compared the printed words of the poem to a printed musical score, pointing out that one who is familiar with musical symbols might read a music score silently as the

poem was read silently or hum it in the same matter-of-fact fashion as that in which the poem was first read. He demonstrated this with a piece of sheet music. He then pointed out that many poems have been set to music, and that the singing of these poems differs only in degree from the oral reading of a poem; that one might do a reasonably good job of indicating a reader's vocal "orchestration" of a poem by using the vocabulary and symbolic devices used in the writing of a musical score.

On the chalkboard the teacher drew a staff. He asked the students to suggest music terms and symbols that might be appropriate in describing the "music" of poetry. He jotted these on the chalkboard. Next he asked the class to read the poem aloud with him, following as closely as possible both his vocal and pantomimic interpretation. It was pointed out that many other interpretations are possible and, perhaps, even preferable to that of the teacher. The students were reminded of the variety of interpretations or arrangements given musical compositions with which they are familiar as evidenced by recordings they may own. They were asked to be as sensitive as possible to what is happening in terms of musical concepts as the poem is being read.

The poem was read often enough to break down the usual student vocal and bodily inhibitions. The students again were urged to mimic the facial expressions and gestures of the teacher as well as the vocal expressions, as the one is greatly dependent upon the other.

As the poem was read repeatedly it became apparent that rhythmic and melodic sound patterns were developing. While the teacher "directed" the reading with free hand movements appropriate to the volume, tempo, rhythm, inflectional pattern, and so on, these movements fell into a pattern as did facial and bodily expression. Most important here was the recognition that these patterns are appropriate to the thought, the emotions, and the choice and arrangement of the word sounds and groupings in the poem. This was easily demonstrated by the teacher by consciously changing the tempo, rhythm, quality, volume, and inflection of a word, verse, or stanza. There was immediate student awareness of the inappropriateness of the reading.

The teacher asked the students to tap out each beat in each verse of a stanza, while he did the same on a tom-tom of low pitch—an empty wastebasket served. The teacher then asked the students to underline those sounds which were stressed in the oral readings and to tap out the rhythm emphasizing the beat which corresponds to the underlined stressed sound. For example:

At mid night in the al ley
u / u u u / u

A tom cat comes to wail,
u / u u u /

And he chants the hate of a mill ion years
u u / u / u u / u /

As he swings his snak y tail.
u u / u / u /

Now the students experimented with other rhythmic patterns, phrasings, and tempos which were equally appropriate. They demonstrated these by tapping out the rhythm while repeating the line or stanza.

The teacher also asked them to change the word order of a line, beat it out, and contrast the new rhythm with the old, and make a judgment of which rhythmic pattern they liked best For example:

Malevolent, bony, brindled, ...
(changed to)
Bony, malevolent, brindled, ...

The teacher continued to make these comparisons to music by asking students to note changes in pitch, volume, and tempo. He asked what instrumentation might be utilized if this were an orchestral score. The students saw that a change in instrumentation might be appropriate for the first and second lines of stanza one; that these voices might be alternated again in lines 3 and 4. This was demonstrated by having the dark voices read lines one and three, and the light voices read lines two and four. The dark voices read stanzas two and four, light voices stanzas three and five, and alternate voices single verses of stanza six. Some words and phrases were tried by solo voices. Student opinion of the result was quite candid. When they did not like the effects, they suggested changes.

The students began to see that poetry, like drama, is not cold black print on white paper; that these typographical marks only become poetry when they are "sung" or "played" by the reader; that the task of the reader of poetry is analogous to the task of the singer, the instrumentalist, the arranger, the conductor; that the reading of poetry is an active not a passive thing; that the reader is not spectator but participant; that his intellect and imagination, sensibilities and sensitivities, must fuse with those of the poet; that the poet is the creative artist and the reader the interpretative artist. Only then does the poem become poetry.

FOUR LITTLE FOXES (Poetry)

Grade Seven Through Grade Nine

To interest his students in some of the devices a poet uses to bring his reader into the mood of the poem, one teacher presented Lew Sarett's poem "The Four Little Foxes," and planned a course of discussion after the poem had been read. His organized plan of questions included the following:

Theme: What is the poem about?

Primary Images: Can you fill in some of the details?

Setting: Where are these foxes?

Emotional Reaction: If it were May, would the story change?

During the actual discussion period, the teacher brought to the students' attention the fact that they had said they "*feel* so sorry," thus the poet had "reached" them. He pointed out that the poet is attempting to make the reader feel happy about something, or sad, or curious. He drew attention to the phrases repeated by the poet: "Speak gently, Spring," and "Walk Softly, March."

Further discussion surrounded a question on personification: "Do you think of March as a person?" It was brought out that while the poem was being read aloud, the words describing March should be read softly—almost whispered, in fact.

The pattern of the poem was discussed. The class noticed that the pattern of every stanza was alike, and the teacher asked what the middle two lines do to each stanza. When the teacher asked what kind of words are found at the end of the first line of every sentence, the students noticed that they were all noisy words: "sudden sound," "bitter blow," "alarm," "rampant hurricane."

The discussion concluded over the poem's onomatopoeia. A pattern was worked out for reading the poem:

SOFT

MEDIUM

VERY SOFT

CHORAL SPEAKING

Grade Seven Through Grade Nine

Choral speaking is an excellent way to teach poetry at the junior high school level. Here the timid and the confident each help the other to enjoy and learn; the timid child can be more expressive than he normally would be, and the confident student becomes less aggressive, since no one voice is to stand out. Choral reading, therefore, becomes a device for enriching the growth of the adolescent himself as he is learning.

One teacher feels that it is better to present one skill of oral reading each day to be applied cumulatively by the students for approximately two weeks. He used the following plan for choral reading presentation:

Day 1 Emphasis on the theme of the poem, using "When Hannibal Crossed the Alps." Stanza 1 tells who crossed the Alps, and Stanza 2 tells why.

Day 2 Emphasis on rhythm (and theme as review). Finger-tapping is good, using "The Pirate Don Durk of Dowdee."

Day 3 Emphasis on phrasing (and theme and rhythm as review). Punctuation helps to group words according to thought and warns against stopping at the end of every line.

"The fog comes
on little cat feet."

The remaining days were used to concen-

trate on such reading skills as the following:

- Articulation, the pronunciation of consonant s o u n d s: Elizabeth Coatsworth's "Poem of Praise"
- Modulation, changes in volume—loud or soft:
  a short excerpt from Robert Browning's "The Pied Piper of Hamelin" beginning with "Then, like a musical adept, To blow the pipe his lips he wrinkled"
- Inflection, changes in voice tone—high or low: Gerald Gould's "Wander Thirst"
- Emphasis, stress placed on a word: Carl Sandburg's "Buffalo Dusk"
- Tempo changes:
  Badger Clark's "The Song of the Leather"
  In stanza 1, the cowboys are riding for cattle and the horses take a job trot or running walk that they can keep up all day. In stanza 2, they are reaching the cattle and there is a fast round-up; in stanza 3, the men are watching the cattle at night, fearing a stampede.

Choral speaking has an advantage for the teaching of poetry since it emphasizes the need to read poetry aloud. Children learn how to do this and have fun at the same time. (Suggested reference book: *Choral Speaking Techniques* by Agnes Curran Hamm, The Tower Press, Milwaukee, 1941.)

JOHNNY TREMAIN

Grade Eight and Grade Nine

Johnny Tremain has been called the first great children's novel written about the Revolutionary War period. One reviewer suggested that Esther Forbes's "young eighteenth century American hero could join those immortals of boys' fiction—Jim Hawkins and Huck Finn." If this is a great novel, it must have implications of consequence for the reader, and it is the aim of this unit used with a heterogeneous class to discover what some of those implications are.

The teacher asked, "What kind of books are these?" when he showed his class the following books:

Paul Revere and the World He Lived In by Esther Forbes, Houghton Mifflin Co., Boston, 1942. (Selected as a Pulitzer Prize Winner for history — an adult book.)

Johnny Tremain by E s t h e r Forbes, Houghton Mifflin Co., Boston, first published in 1943, Student's Edition, 1960. (Selected as a Newbery Medal Book, grades 7-9.)

America's Paul Revere by E s t h e r Forbes, Houghton Mifflin Co., Boston, 1946. (Grades 5-8.)

After a brief glance at the books, students noted some things in common; all three books are written by the same author and all deal with Paul Revere. Then there were some snap judgments about differences. Comments ran along these lines: "The picture book (*America's Paul Revere*) is for little kids." "The one with the long title is for grown-ups." "I think *Johnny Tremain* is for us."

Though the students' classification was not entirely accurate and outward appearances were misleading, the next step was to select some common topic that one might expect to be covered in books concerning the Revolutionary War period and compare its treatment in each book. The following are short excerpts which were selected, using as an example the ride of Paul Revere, although the Boston Tea Party also would have served as a good topic.

From *Paul Revere and the World He Lived In:*

> And now it was eleven o'clock. Only one hour before, he had stood in Joseph Warren's parlor knowing that the time had come. Then, by the bright, cold moonlight everyone noticed that night, he swung into the saddle. Colonel Conant, Richard Devens, the light from the open door, were left behind. He eventually rode about twelve miles to get to Lexington, and Concord was six miles farther on. Probably he would set a pace which he b e l i e v e d would last him through. With the hundreds of miles he had ridden the last few years, he would be able to judge well.

From *Johnny Tremain:*

> "One or two?" he whispered.
>
> "Two."
>
> That was all. Robert Newman seemed to melt away in the dark. Johnny guessed what the little tinkle was he heard. Newman had the keys to Christ's Church in his hand.

From *America's Paul Revere:*

> Charlestown had seen the tiny lights in the steeple. The Patriots there were expecting Revere, and had a fast horse saddled and waiting. Revere flung himself on the horse, and so alone down the dark road and through the bright white moonlight he rode and spread the alarm.

Discussion followed relative to the difference in the styles of writing illustrated. The conversation ran something like this: "*Johnny Tremain* was more like a story." "*Paul Revere* was harder." "*America's Paul Revere* and *Paul Revere* are just alike, I think."

The teacher then summarized their findings: *Paul Revere and the World He Lived In* and *America's Paul Revere* are biographies, both written from the point of view of the author. *Johnny Tremain,* on the other hand, is an historical novel, written from the point of view of Johnny, a boy of 14, who was apprenticed to a silversmith in Paul Revere's time.

Next, the students were asked, "How can you account for the fact that the author wrote three books about the same subject?"

Here some students (high level) were directed to read about the author's life for an explanation; all students were reading *Johnny Tremain* meanwhile. When the committee reported to the class, these are some of the high points they emphasized: Esther Forbes was born and grew up in New England, where the traditions of the early days were hardly history to her. Her own ancestors, among them the Adamses, had helped to make the history of early Massachusetts. She, herself, had spent many years in research and study of the colonial days in America. She was steeped in Boston! Also, students found that while she was writing *Paul Revere and the World He Lived In,* the author said, "I promised myself that sometime I would write a story and make up anything I wanted as long as I kept it typical of the period. Then I would know not only what was done but why and how people felt." (From her acceptance speech when awarded the Newbery Medal.) Then, after completing the historical novel, she continued her biography interest—this time for younger readers. Both of the children's books were out-growths of the resources expended on the adult book. What are the characteristics of an historical novel?

Concentration from here on was with the novel *Johnny Tremain.* When students were asked what they thought the historical novel would be like, they guessed that it emphasized two things—history and story, or fact and fiction. It required the teacher's skills, however, to show students how the author combines them. "All the details of the everyday life of the period are drawn from the full stories of Miss Forbes's long research but they are casually and expertly woven into the story, never dragged in for themselves." Students had fun keeping a list of all the items that are "real." (Chapter 6, for example: "Johnny knew that by law any cargo that was not unloaded within twenty days might be seized by the customhouse and sold at auction.") Since class concern, however, was with the artistry of the novelist, rather than with the accuracy of the historian, the next question presented itself:

> **What is important concerning the structure of this novel?**
>
> Time: During Revolutionary War years
>
> Place: Boston
>
> Action: Conflict between the Whigs or Patriots and the Tories, who believed England has every right to tax them and that the colonies would be better off to be always a part of the powerful British Empire.
>
> Characters: The title of the books tells in whom the class would be most interested. Students (average and high level) were interested in tracing Tremain's character growth:

1. At the beginning of the story he is a brave boy, and competent (unrivaled as an apprentice), but cocky, conceited, overbearing, and ambitious.

2. When the other apprentices play a joke on him which results tragically for Johnny; a burned hand ends his career as a silversmith's apprentice, changes his life, embitters him, and involves him in the Revolution.
3. The rest of the book deals with war incidents in which Johnny is in the thick of Boston's pre-Revolutionary activities. Also, it deals with incidents through which he learns the true meaning of friendship:
   a. involving Dove, who was responsible for the burned hand (Johnny grows from ideas of vengeance to befriending him)
   b. involving Cilla, the girl whom he liked and then outgrew
   c. involving Rab, who baffled Johnny because he kept him "at arm's length"
4. At the end of the book, Johnny has fought his way back to health and self-confidence.

What were the author's purposes in addition to entertainment:

1. To reveal the life of a great American.
   a. Students listed Paul Revere's interests and trades (the high level students used the adult book, whereas the average and low used *Johnny Tremain*): patriot, fighter, silversmith, etc.
   b. "Paul Revere's Ride" by Henry Wadsworth Longfellow was read orally. These questions were asked: Can you hear the sound of galloping hoofs? When do they move fastest? Can you find any differences between the details of the poem and actual fact? (high level)
   c. Grant Wood's painting of Revere's ride was studied.
   d. The prints reproduced from the famous Joseph Boggs Beale paintings were viewed. (These may be procured from Revere Copper and Brass, Inc., 250 Park Avenue, N.Y., the company founded by Paul Revere in 1801.)
   e. A present day advertisement of Paul Revere's advertisement on false teeth (America's Paul Revere, p. 13) was written for fun.
2. To reveal the life of a great boy.

   Students tried:

   a. Listening to the recording *Liberty Tree* from Walt Disney film *Johnny Tremain* (RCA Victor, Bluebird Children's Records, BY-52 HIWB-4094)
   b. Writing a letter to Esther Forbes in appreciation of her books
3. To enlarge sympathy, realizing that crucial times seem often to develop strong people.

   Students tried:

   a. Enacting an Observer's meeting (chapter 8, section 5): Be James Otis, Sam Adams, Paul Revere, etc., orating. Know what Otis meant when he responded thus to the question "For what shall we fight?" "It is all so much simpler than you think. We give all we have, lives, property, safety, skills . . . we fight, we die, for a simple thing. Only that a man can stand up."
   b. Paraphrasing any of the following and reading the original to the class: (high level):

      Preamble to the Constitution of the United States
      Second paragraph of the Declaration of Independence

For testing or evaluation, students wrote paragraphs concerning the following, illustrating with examples:

1. What are some of the advantages of writing biography? Of historical fiction?
2. Esther Forbes has said that she is more interested in how people feel than what they do, not what is done but why. How does she show this in her stories?
3. What was the part that Johnny played in the Revolutionary War?

For individualized reading the teacher pointed out books listed at the back of the Student's Edition of *Johnny Tremain* on the American Revolution, stories of growing up, stories of courage, and ideals worth working for.

PANTOMIME

Grade Seven Through Grade Nine

At the junior high school level all children like to act. During these years, however, the less aggressive child, who wants to be drawn in and given opportunities for dramatic play, must not be overlooked. One method found successful in accomplishing this is to start with pantomime. The primary difference between pantomime for the very young child and the adolescent is that the older child can be directed toward much greater detail, including facial expression and retention of character.

Knowing that the introduction of the pantomime work is tricky at junior high school level in that some children will give up before they start if they feel that everyone is looking at them, one teacher first asked for volunteers to pantomime some very simple action which they perform daily. About five boys volunteered, so the teacher asked them to come to the front of the room and to bend down and tie their shoestrings. One student stood between rows 1 and 2, and another between rows 2 and 3, etc. In this way, each volunteer knew he would have a limited audience, and also that he had company while performing. Every student was encouraged to take part in an activity before the hour was over and to embellish the simple action with any ideas he wished to insert, such as the knot in the shoestring that breaks.

The teacher found this introduction to dramatic play important because it gave confidence to each student so that he could be more expressive. The class then moved to longer individual pantomimes, and to other more difficult assignments.

At the end of the work, the students summarized the principles of acting which they had learned inductively about gesturing, grouping, making exits, etc.

CREATIVE DRAMATICS

Grade Seven Through Grade Nine

With the possible exception of such plays as *The Diary of Anne Frank* and *The Miracle Worker,* little dramatic literature of any value is appropriate for study at the junior high school level. Dramatic literature for formal production at this level is also of generally low quality. If students are to produce plays for an audience, they might do well to attempt, under competent teacher leadership, the production of children's plays for presentation to elementary school-age audiences.

Happily, however, there are techniques and materials most appropriate to the study of narrative literature and the dramatic form at the junior high school level. Creative dramatics, emphasizing process rather than produce, leads students to express original ideas clearly and fearlessly; it leads them to think creatively and independently, and to work cooperatively and conscientiously in situations designed to provide opportunities for controlled release; it offers them an opportunity for recognition and manipulation of the elements of dramatic form, structure, and presentation. In addition, creative dramatics is fun.

Creative dramatics in one class worked out best if the teacher and students first chose for the purpose of dramatization stories or episodes from stories which have strong, clearly defined plot lines and which provide conflicts which result in a great deal of action of the kind that can be portrayed in the classroom situation. Further, the selections had to be relatively brief and full of suspense, and provide opportunities for interesting characterization and dialogue. Above all, the materials had to interest the students. Episodes from Dickens's *A Christmas Carol,* and the old ballad "Get Up and Bar the Door," and cuttings from Irving's "The Moor's Legacy" from *Tales of the Alhambra* were sure-fire selections.

During this and subsequent activities, it was important that the teacher set the mood for creative make-believe by exhibiting as much imagination, enthusiasm, involvement, zest, and vitality as he could muster. The students responded in kind, because no one can create in an atmosphere of confusion and chaos. It was essential, therefore, that the teacher be well-organized and communicate directions clearly, concretely, and firmly.

LITERATURE AND THE SLOW LEARNER

GRADE SEVEN THROUGH GRADE NINE

INTRODUCTION

The introduction to the senior high school slow learner materials on page 114 of this curriculum defines a slow learner as being a student who has a deficiency which prevents his learning at a pace and depth comparable to those at which an average or above-average student works. This definition, and the discussion immediately following it, can also be applied to the junior high school slow learner.

Literature can perform a unique function for the junior high school slow learner. It can provide him with moments of pleasure and relaxation during a school day normally filled with tensions and anxieties arising from his struggle for success with his school work.

Unlike writing and arithmetic, literature is its own excuse for being. Its value lies in the pleasure it may bring, rather than in its use in achieving other goals. Success in the appreciation of a story is measured in terms of the individual; it is not a competitive thing; therefore, one cannot fail in this area in the same sense that one fails in spelling, or punctuation, or usage.

Accepting the realization of pleasure and satisfaction through the study of literature as a worthy and realistic goal in the instruction of the slow learner, the teacher will select, insofar as possible, materials which the student can understand and which will have meaning for him in terms of his experiences. Further, the teacher will maintain a classroom atmosphere which is warm, friendly, orderly, and unhurried, and which has in it as few distractions and as little pressure as possible. Discussions and activities will center as much as possible on the concrete and the specific. Those principles, generalizations, or definitions which may be taught will be arrived at inductively.

In evaluating the work in literature the teacher will be concerned with questions such as these: Does the child read with pleasure? Will the child choose, at least sometimes, to read a book rather than to view television or a movie? Does he have a library card? Does he use it? If suitable inexpensive books are available, perhaps in the school bookstore, does he, at least occasionally, buy a book as readily as he buys a ticket to the movies?

The teacher read the selection to the class. The presentation was clear, direct and lively, emphasizing values of mystery, wonder, suspense, humor, and beauty. This presentation was followed by a discussion of the plot line, conflicts, action, characters, mood, tempo, and dramatic intensity.

The students then planned the dramatization. They wrote a brief outline of the plot. This scenario was divided into scenes based either on changes in setting, changes in characters, or changes in motivation, or a workable combination of these. In connection with this the students decided on space requirements and props and translated their decisions into diagramatic form. The classroom was used as the acting area; seats were arranged in a semi-circle. Students also analyzed the characters in the episode: thumb-nail character sketches were written. It became apparent as planning progressed that adaptation to the dramatic form occasionally necessitated change in the number of settings, characters, and props, and in the materials which were to be included. These changes were freely made as the materials demanded.

Casting was done by the teacher and students, and on a volunteer basis. The teacher found it is usually well to cast at least a few of the ablest students in each producing group.

The first playing was done only in pantomime. The students concentrated on this aspect without the complication of creating dialogue. At first this playing was rather disappointing

—problems arose; changes had to be made. Subsequent playings incorporated suggestions based on student and teacher evaluations of the clarity of the storyline; the delineation of characters through bodily posture, gesture, movement, and vocal enunciation, inflection, quality, and projection; the aptness of dialogue; the appropriateness of grouping and movement; and contrasts in tempo and dramatic intensity. These evaluations concentrated on only a few points at a time, and contained praise as well as suggestions leading to finer shades of interpretation. These evaluations were kept impersonal by using the name of the character rather than that of the student. It was essential that students be challenged through the evaluations to do their best. However, the teacher found that what is best needs to be determined in relation to the goals of creative dramatics rather than the goals of public performance.

The teacher found the following books helpful in providing techniques and materials for creative dramatics: *Stories to Dramatize,* Winifred Ward, Children's Theatre Press, Cloverlot, Anchorage, Kentucky; *Playmaking With Children from Kindergarten to High School,* Winifred Ward, Appleton-Century-Crofts, Inc., *Creative Dramatics,* Geraldine Brain Siks, Harper and Brothers.

Tests for students who are slow learners may sometimes be subjective as well as objective; oral as well as written; felt through as well as thought through. For example: How did you feel when reading about .....? What part of the story made you feel calm, excited, happy, sad, brave, afraid? Do you like to read books? How do you feel after reading a book you enjoy? Do you have the same feeling after seeing a movie? Or watching an evening of television?

As we attempt to measure the pleasure and satisfaction the slow learner derives from literature, we can evaluate not only his success but our own.

Some challenges for working with the slow learner:

- To know each student as an individual
- To realize that his attention span is short and he is easily distracted
- To be flexible in expectations of his success
- To assist him to gain self-reliance and security
- To emphasize his successes
- To offer him patience, sympathy, understanding, and much praise

THE HIGHWAYMAN

A seventh grade class of slow learners enjoyed the story and the rhythm of "The Highwayman" by Alfred Noyes. The poem was introduced by a discussion of the background needed for understanding the story. It was pointed out that many colorful details were present which they could visualize by pretending to see "trees in the dark" and "the moon in the cloudy sky" while they listened to the poem.

Next the teacher asked the students to recall the tapping beats to rhythms they had done in their music class. He said they could tap beats in the poem to make a definite pattern. Following the reading of two stanzas, he inquired how many could beat the poem's rhythm by clapping their hands while he read aloud the next stanza. The children responded by doing it well.

After reading and discussing the story in the poem through the fifth stanza, he asked again that they listen for the rhythm and cluck their tongues as though they were "horses' hoofs clattering over the cobblestones" while he was reading the sixth stanza in Part II.

The students finished studying the poem with a happy feeling. One of the students called attention to other poems they had read, such as "The Highway Ghost" and "Galahad, Knight Who Perished." These they treated in the same manner. The suggestion was made that they could write lines having the same rhythm. The teacher wrote words with two syllables on the chalkboard such as: clucking, stamping, hitting, feeling. These words the children used in writing short lines of verse.

The values in this kind of approach were shown by the students' active participation in the work, by their evident enjoyment of the activities, by their recalling other poems, and by their wish to do similar writing.

The teacher used the following additional rhythmic tales: "How They Brought the Good News from Ghent to Aix" by Robert Browning, "Casey At the Bat" by Ernest Lawrence Thayer.

Supplementary Aids

Recording: *Many Voices I*

Books: Alice C. Coleman and John R. Theobald, *Introducing Poetry* (Anthology)
Max T. Hohn, *Stories in Verse*
Elizabeth O'Daly and Egbert W. Nieman, *Adventures for Readers Book I* (Anthology)
Willard B. Spalding, *Teaching Language and Literature* (Professional)

A CHRISTMAS CAROL

The teacher presented *A Christmas Carol* in the month of December before the holiday season. He used a colored movie of the short story for motivation before the reading because slow learners have limited ability in reading. The discussion that followed the reading went as follows:

The teacher asked, "What happened in the story?" to which a student answered, "Scrooge had a change of heart," and another replied, "It was a story about real people and some ghosts."

The teacher again posed a question: "What kind of man was Scrooge?" Answers included, "He was tight." "He thought of himself."

The teacher had the children take their books and helped them find colorful passages to read. He summarized parts of the story. He helped them with the words that they hesitated over and gave an interpretation of them if the students did not understand. Some of the colorful parts that were read were: "Oh! But he was a tightfisted hand . . ." to prove the students' answers to the opening questions had been correct, and to give a small feeling of success. Another example was pointed out: ". . . When I live in such a world of fools as This? Merry Christmas! Out upon Merry Christmas! . . . ."

Turning the questioning toward their thinking about themselves, the teacher asked, "What kind of feeling do most people have at Christmas?"

The answers were: "Full of love." "Feeling kind." "We think of others." "We give gifts." "We get presents."

The teacher wanted the students to realize what the turning point of the story was. To do this he asked them to read passages of Scrooge's promise to the Spirit and his awakening. As one example they read, "I will honor Christmas in my heart—down to a bedpost." To the teacher's inquiry, "What lesson did Scrooge learn in his dream?" the students answered: "Not to be selfish." "To act like others felt." "To keep Christmas."

The teacher asked a question to see if they knew how the story ended: "Did Scrooge keep his word and change as he said he would?" The students' answers included: "He bought the goose for the dinner." "He joined the Cratchits at dinner." "Let's read about the dinner."

They read the colorful descriptions from "Mrs. Cratchit looking slowly all along the carving knife—even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and cried feebly, 'Hurrah!' "

The teacher summarized the parts from there to the end of the story. For review and evaluation, he asked, "When was Scrooge unhappy with himself in the story?" One student volunteered, "When he was a *miser*." (a word the teacher had used in part of the summaries) and another replied, "When he did not give things." When the teacher asked, "When are you happy with yourself?" they answered, "I am happy helping others." "Playing with others."

As a culminating activity, the class planned a small play in their own way to relive some of the story. This was done by listing the main characters and the students chose the parts. The teacher suggested they use the scene at the beginning; they asked for the ghost scenes, the dinner scene, and the street scene at the

end of the story. Printed cards were made to designate the scenes. The props used were very simple: the teacher's desk, a scarf (for Scrooge), a sheet (for the ghost), and a small table. Each "character" wrote what he would say in the play to help him remember it. This was done during a class period to give the guidance and help they needed to have a little success.

Speaking parts were reduced to:
Bob Cratchit: "A Merry Christmas, Sir!"
Scrooge: (at the desk) "Bah! Humbug!"
Bob Cratchit: "Christmas a humbug?"
Scrooge: "What right have you to be merry?"

Next scene: the first ghost appearing to Scrooge. The simple play continued in like manner to the end. The students were quite pleased with their performance and played it before an audience of their mothers.

The teacher followed this story with the *Legend of Sleepy Hollow* by Washington Irving for reading more colorful descriptions and gaining insight into the lives of people through the characters in a story.

HUMOR IN POETRY

When two girls came late to class for the second consecutive time that week, a ripple of laughter was heard among the boys in the classroom. The teacher read the rhyme, "Late" by Rebecca McCann:

"I'm always late to everything,
My friends are most sarcastic.
I wish that it could be arranged
That time was more elastic."

To begin a class discussion the teacher asked, "What makes people laugh?"

The answers were: "They laugh at funny things." "Some laugh at people."

"Is there a best time to laugh?" continued the teacher.

"Yes," said one boy.

"When it is funny," said another boy.

The teacher then asked a leading question: "Is it best to laugh at funny happenings to ourselves or to laugh at others?"

The answers were: "To laugh at funny things." "We laugh at ourselves." "We laugh together."

"You understand the point I was trying to make," said the teacher.

The teacher used this introduction to direct his class of slow learners toward reading and enjoying humorous poetry. When this discussion was finished, poetry books were distributed, and the class began reading humorous poems. They soon asked for more books with funny rhymes, limericks, and poems. Collections of funny poems were placed on a table. The students browsed through the books and read the long, humorous poems to them. Thus read short verses. They asked the teacher to they showed a growing interest in this type of poetry. This interest was further shown when the school club met. One of the new items of business came up when one girl stood and said, "I make a motion that we use 'We laugh together' as our room motto." The children voted to accept it.

A boy asked the bulletin board committee to use the motto as the caption for the bulletin board. Pictures of humor and laughing situations were mounted and posted.

The following humorous poems were read to the class:

"Home on the Range" by E. J. Chute
Limericks by Anthony Euwer
The Gift of Laughter by W. S. Gilbert
Rhymes by Rebecca McCann
Ogden Nash by Ogden Nash
"The Ballad of the Oysterman" by Oliver Wendell Holmes
"Cremation of Sam McGee" by Robert Service
"The Bearded Man" by Edward Lear
Limericks—anonymous
"Two Tooting Tooters" by Carolyn Wells
Benchley's Roundup by Robert Benchley
A Boy Is A Boy by Ogden Nash
A Treasury of Laughter by Louis Untermeyer

OLD YELLER

The eighth grade teacher prepared to read *Old Yeller* by Fred Gipson to a class of slow learners. They had listened to the introduction given to the average and fast groups in the class who had now started their silent reading. The teacher planned to read the first three chapters to the slow learners and hoped they could complete the story by themselves. He first led a short discussion about characterization in the story and then said, "I would like you to pretend you are Travis in this story while I'm reading it to you. I will stop at various places for your discussion or questions on reactions or feelings that you may have about Travis."

The teacher read to the middle of page three. He stopped and asked one of the boys, "Why did you not cry, Travis?" He answered, "A man wouldn't cry."

He read to "Mama called us to dinner." The class responses to questions referring to Travis acting the role of the "father" continued to draw insights about Travis's human thoughts and actions.

At the end of the third chapter the teacher asked the students if they had feelings and thoughts similar to those that Travis had. The majority of the class answered in the affirmative.

Next, the teacher said he thought there were times in the story when Travis cried himself to sleep and wished he were not the "man of the family with heavy responsibilities." A student asked if he could take the book home to complete his reading of the story. The class "followed the leader" and voted to do this to find out more about Travis's life.

The teacher asked the class to help him list on the chalkboard the characteristic qualities they believed the author made them feel Travis had. They suggested honesty, truthfulness, bravery, loyalty, curiosity. From this list a game of Password was made with many short, simple descriptions written about the incidents in the story to fit one of the characteristic values listed, for example:

Arliss was holding the bear cub in the pool.
Travis thought he disliked his brother.
Travis tried to save Arliss from the ferocious mother bear.
The answer would be: bravery.

Travis and Old Yeller were hurt by the hogs.
Travis needed to go home.
He felt he had to go back to save Old Yeller.
He did go back.
The answer would be: loyalty.

Discussions that followed this type of activity helped the children in recalling sensory images as well as did rereading various parts. In the discussion, the children noted that people do not react consistently to certain experiences.

The teacher referred the students to:
Crooked Colt by C. W. Anderson
Cattle Dog by M. M. Atwater
Savage Sam by Fred B. Gipson
The Wahoo Bobcat by Joseph W. Lippincott
Silver Chief, Dog of the North by John Sherman O'Brien
Kep by Ball Zachary
Wilderness Champion by Joseph Wharton

The following suggestions may help the slow learner grasp concepts of plot structure in the novel *Old Yeller*.

The students may identify "little stories" within the novel. The teacher may give examples such as "Good-bye to Papa," "Arliss in the Drinking Water," "Old Yeller Steals the Meat," "The Deer Hunt," "The Bull Fight," etc. In this way students will gain the concept of the "episode," the "incident," the "scene." The students may recall episodes from television or movies they have seen, or books they have read. They may recognize that each episode has a most exciting moment which is called a "climax"; that between the beginning of the episode and the climax the problem becomes more complicated and that after the climax the situation returns to normal, that it is resolved. The teacher may relate an episode and have the children interrupt him as they detect the parts of the structure. Students may also divide a mimeographed summary of an episode into its parts: problem, complication, climax, resolution.

To teach the concepts of conflict and action, the teacher may draw squares on the chalkboard to represent boxing rings, and call out "In this corner we have . . .!" The students will call out the names of the adversaries in vari-

ous episodes. They may then generalize that each episode is based on conflict; that sometimes there are more than two forces; that sometimes a group bands together as a single force; that a force may be human, or animal, or disease, or weather; that opposing forces may be within one man. They may also see that conflict results in action which may be physical action, language action, or emoticnal action within an individual. Students may be asked to give examples of conflicts they have had with various kinds of antagonists including their other selves. These may be very simple: "What dress shall I wear?" "Who will do the dishes tonight?" "Will it rain before I get to school?" The student may apply these concepts to episodes in the novel as he proceeds in his reading.

The students may find it helpful to draw a line, to visualize the concepts of rising and falling action before and after the climax. The teacher may also call attention to the ways in which the novelist ties the episodes together by pointing out the sentences of transition or articulation.

It will be noted that the methods described above are inductive in nature, allowing the student to generalize from examples provided in the novel and from his experience. Inductive methods may also be used in arriving at understandings of such concepts as suspense, reversal, and so on.

Following are suggestions for student activities during study of this novel. Some of them are appropriate for a class of slow learners. The teacher will have to decide which ones would be right for his class.

- List the challenges Travis faced. List opposite the effect on Travis's personality.
- In a word or phrase characterize the dominant mood or moods of each episode.
- Draw a diarama of the race between Travis, his mother, the bear, and Old Yeller to visualize how the author described the action of the episode.
- Draw sketches of the characters, a map of Pa's journey, a diagram of the Birdsong home area, a series illustrating Travis's chores, posters illustrating safe use of the gun, knife, and axe.
- Build a diarama of the Birdsong home area.
- Discuss "How Modern Boys Prove Their Maturity," "Nobody Pays Attention To Me Unless I Do Something Wrong," "Texas Lies," "Modern Solutions To Frontier Problems," "Fear Is A Good Thing," "Dangers Facing Modern Young," "Farming Then and Now," "Loneliness From the Point of View Of the Modern and the Frontier Child," "There's Nothing To Do," "Entertainment Then and Now," "Medicine Then and Now," "I Have A Brother Arliss," "The Role of the Child In the Frontier and the Modern Family."
- Report on Comanche and Apache Indians; *The Boy Who Cried Wolf.*
- Collect articles which appear in the story.
- Act a scene from the story: an imaginary scene using the story characters and setting; charades to identify various situations; pantomime various characters.
- Visit a museum to view furnishings, tools, weapons, etc., of the period; a farm; a pig coop, etc.

LITERATURE AND THE ADVANCED LEARNER

GRADE SEVEN THROUGH GRADE NINE

INTRODUCTION

Because there are great individual differences among advanced students, there would be grave danger in trying to categorize certain faculties which are common to them. The simple fact that these students are advanced mentally tells us that they are also advanced in value judgment, but to say that one thing or a hundred things are common to the ethical and intellectual makeup of an advanced student would be erroneous.

Even to say that a certain quality of reasoning, emotional or intellectual, is a quality of the junior high school girl, and another is characteristic of the junior high school boy is often false. As soon as we do this we leave out Henry who lets his unusual size shade everything he is, including his maturation level, and Mary who lets her "cuteness" warp her outlook on life because she has never had to develop a reasonable personality. Perhaps the only true statement about the advanced student is that each one is vastly different from the one sitting next to him.

These observations would seem to make teaching a class of 25 junior high school students on an advanced level an almost impossible task, but if we generalize a little, knowing always that every class has an exception to this generalization, we can teach this class, or more accurately, we can allow this class to teach itself with a little guidance.

For teaching purposes we may assume that advanced junior high school students can concentrate better than the average student, exhibit better reasoning as to judgment and the ability to gain insight, draw inferences from material, and generalize from a specific statement. They resent adult interference with their activities, seek approval of their peer group, begin to handle abstractions and show an increase in the awareness of the world around them.

Because of these qualities we find that they do not like the type of activity which may be termed "kid stuff." Students at this level enjoy the discussion method with as little teacher interference as possible; the teacher should be a guide rather than a dictator. The object of the following illustrations of teaching is to suggest some methods which junior high school students do not consider "kid stuff."

"LIVING ROOM" STYLE OF TEACHING

For some teachers the relaxed "living room" type class works very well. Students tend to read quite superficially and love to discuss plot and action, but a few sensitive readers will begin to see characterization and figures of speech. The teacher takes advantage of the fact that the students do not know terminology for discussion, and he begins to suggest usage of terms such as narrative, metaphor, foreshadowing, melodramatic, ballad, and any others that fit the discussion. The teacher does not teach these as separate items; he merely suggests their usage when they fit the discussion of a particular work. The students carry these over to other works with continued guidance by the teacher. During these discussions the teacher often challenges the validity of a philosophic statement liked by some student, inducing him to develop logical reasoning to back up his thinking which may have been based mainly upon emotion.

CHOOSING STATEMENTS OF BELIEF TO SHOW PURPOSE OF AUTHOR

Although students of this age group often

reason by emotion, they are beginning to wonder what other men believe, and how others react to various situations such as human duties, family, religion, and the relationship between the sexes. One teacher reads a few precise statements of belief by the characters in a novel or in the narration by the author, statements such as, "If we refuse to acknowledge what we're involved in, terrible consequences sometimes follow," from *The Bridges at Toko-Ri* by James A. Michener, or "The best way to get to the end in a hurry is to begin at the beginning," from *The Child Buyer* by John Hersey. The teacher then told his students that these are small parts of someone's philosophy of life, and discussed their meaning and significance in the plot. Then the students chose for analysis five or six of these statements of belief from the novel or short story being discussed. After discussing these with the teacher, the students submitted to the teacher a copy of the statements they had chosen, and the teacher discussed some of these philosophical statements with the student alone or as a part of a group. The students felt that this approach gave them a better overall picture of the author's purpose in anything they read in the future. The teacher felt that this was successful because many of his students reported noting various philosophical statements they had heard in movies or TV programs.

"TEACHER OF THE DAY" PLAN

To correlate the various language arts for students and to help them better understand a literary work, one teacher of advanced students throughout the year let each student become "teacher of the day." The teacher did this with many types of material, for example, William Saroyan's *Human Comedy*. Taking the *Human Comedy* as a teaching unit, the student used the library to do research on the author, cut his material to usable length using only material relating to his purpose. He then prepared a workable outline of everything he was going to use, including the terminology he had learned in class. If the work was a short story, novel, or play, he chose a few statements of belief to be mimeographed and passed out to the class for discussion, or as an aid to show the main purpose of the work. Then, with teacher guidance, he prepared a little quiz to find out whether the pupils learned his main points. All through this lesson preparation the student conferred with the teacher who, by suggestion rather than dictation, guided him into proper channels. The students in class took notes and asked the student teacher questions. The teacher found that the students ask a fellow student better and more detailed questions than they asked him. The student teacher knew that the regular teacher was there if he needed help, although this was usually necessary only when some student brought up some other literature not known to the class.

HUMOROUS CRITICISM OF A WORK OF LITERATURE

As an introduction to a unit on the novel a teacher of an advanced ninth grade class assigned for outside reading James Fenimore Cooper's *Deerslayer*. He made no explanatory statements other than that this book was to be used in a unit covering the novel, and criticism of the novel technique. Because the teacher knew that something taught with a laugh is often remembered longer, the teacher assigned Mark Twain's *Fenimore Cooper's Literary Offenses* to be read in class. In this essay Twain criticizes the *Deerslayer* in an extremely humorous essay, yet with some very good suggestions in his eighteen points for judging romantic fiction, or any fiction. The next day the teacher, after showing the value of Cooper's novels in the American Scene, explained that no one, including Twain, is perfect, and reviewed the *Deerslayer* using some of those rules for romantic prose posed by Twain. The teacher knew that to these advanced students, many of the points used by Twain would remain in their minds as they studied other novels. This also showed that one may make fun of any piece of literature without destroying the value of it, or lowering its appeal.

TEACHING A NONFICTION ADVENTURE STORY

A teacher of an advanced junior high school class used Thor Heyerdahl's *Kon-Tiki* as an adventure story because it is a good example

of modern nonfiction which reads like exciting fiction. Although selections from this book are now found in anthologies, the teacher believed that the advanced student enjoys the entire book, and he used some of the material in the anthology only to whet the interest of the students. He began by placing a large map in the front of the room to point out the route taken by the Kon-Tiki and by telling the students about Thor Heyerdahl and his theory. The students were interested in the fact that Thor started his voyage to prove that a raft of early Peruvian design could follow the Kon-Tiki route even though scientists thought the 4,000 mile voyage would be impossible in such a small log craft.

Before assigning this book the teacher had asked a few students to make oral reports to the class. One student looked up the ocean currents with an emphasis on the Humboldt current, and he then told of these currents and some benefits man receives from them. He also pointed out the flowage of the Humboldt current to the class so that they could see some of the logic of Heyerdahl's reasoning. Another student investigated the theory that the Polynesians are of Asian descent. He used the *Reader's Guide* to find information in magazines and encyclopedias to find additional facts.

To further the students' interest, the teacher showed a movie of the sea, such as the one produced by Coronet Films. The teacher then told the students to watch for picturesque speech, especially for comparisons used to evoke mental images.

This teacher felt that the study of *Kon-Tiki* prompted much collateral reading as the students looked for information about the sea and read more sea stories.

GETTYSBURG ADDRESS

In a unit about the essay the teacher assigned Abraham Lincoln's *Gettysburg Address*. During this unit he explained the writing of the address on the train and some of Lincoln's feeling about the inadequacy of this piece of writing. Then he shifted the discussion from the address itself to the reaction of various writers to the address. His purpose was to show how a writer's personal reaction to a speech or a piece of writing colors his comments about it. To show this, he had the students imagine themselves newspaper editors of the time and asked them to write editorials about the *Gettysburg Address* as it was presented by Abraham Lincoln, President of the United States.

The teacher found that this was an excellent device to show his purpose, because the students had been steeped in the glory of Lincoln and usually their editorials praised him and his work. Next he read them some of the editorials that Carl Sandburg collected in his biography of Lincoln. Most of these showed either complete indifference, or they ridiculed the essay, so that the students had a very good picture of how time changes the viewpoint of writers. He followed this assignment with the playing of a tape of parts of Edward Everett's oratorical style and explained how customs of the times shade the writing of any period.

TEACHING POETRY BY USING HAIKU

Toward the end of a unit in poetry in which the teacher had stressed the use of imagery in poetry, he introduced the Japanese style of poetry called either Haiku or Hokku. He explained that these Haiku poems have three lines and only three lines, and are composed so that the lines have five, seven, and five syllables, respectively. He also explained that in the true Haiku poem there is somewhere an allusion, subtle or precise, to one of the four seasons. To illustrate this he read some Haikus from a collection such as Kenneth Yasuda's *A Pepper-Pod* to show style and use of imagery to portray one of the seasons.

"What a lonely sound . . ."
"Ah, alone the scarecrow falls . . ."

He then explained to the students that the reference shows that the season is perhaps spring because the scarecrow is used at this time to frighten birds. Then he read:

"Wild geese take a flight
Low along the railroad tracks . . ."

He explained that the students can certainly pick out the season here, and allowed them to do so. He pointed out that this could be either spring or fall because we know that geese migrate at these times. Now he read other poems and showed how these follow the rules of five syllables in the first line, seven syllables in the second, and five syllables again in the third

and final line. After he felt the students had grasped this style, he suggested that they try writing some Haiku poetry. The teacher found that this approach to creative writing of Haiku poetry led to a greater appreciation and understanding of poetry.

TEACHING POETRY BY THE BURLESQUE

It is often difficult to induce the student into an appreciation and enjoyment of poetry or to show the structure of a particular poem to another student. One teacher of advanced junior high school classes devised the method of using parodies or burlesques of well-known poems. He feels that a little humor does not hurt a poem and often leads the student into a deeper appreciation of the more serious poetry. He prefers the burlesque, because it follows the style of the original piece of work, whereas the parody does not necessarily do so. This teacher is in constant search for good burlesques and often writes them himself. He states that Lewis Carroll's Alice books, *Alice in Wonderland* and *Through the Looking Glass,* are a good source of burlesque material which is easy for the student to follow.

On one occasion this teacher started with an Alice burlesque using the poem written by Dr. Isaac Watts because most of the students had heard that the Devil always finds mischief for idle hands, and because this is the idea in the last stanza of the poem. The poem is entitled "Against Idleness and Mischief" and begins:

> "How doth the little busy bee
> Improve each shining hour,"

Carroll says

> "How doth the little crocodile
> Improve his shining tail,"

After reading both of these poems, he showed their similarity of form and then he read a poem every child knows—Jane Taylor's "The Star" which begins:

> "Twinkle, Twinkle little star
> How I wonder what you are!"

Carroll says

> "Twinkle, Twinkle little bat
> How I wonder what you're at!"

Once again the teacher showed the similarity of style between the two. He used the January, 1964 issue of "Mad" magazine in which he found a delightful burlesque of Carroll's "Jabberwocky":

> " 'Twas brillig, and the slithy toves
> Did gyre and gimble in the wabe!"

The burlesque was written by Isabelle Di Caprio and is entitled "Jabber-Whacky." The poem uses the trade name of various products to maintain the nonsensical word quality of Carroll's original. Di Caprio writes:

> " 'Twas Brillo, and the G.E. Stoves,
> Did Proctor-Gamble in the Glade!"

After reading a few more of these professional works, the teacher read a few that he had written, because students in this age level enjoy anything which is done by someone they know. He then took one of his own works and showed how he wrote it by comparison with the original poem. He emphasized as he went along that in order to do this you have to understand the rhythm pattern, the rhyming pattern, if there is one, and often the purpose of the original poem. The students were interested in this process so the teacher suggested that they might like to attempt a burlesque as a group. The students picked out a poem which they knew and it was put on the screen with an overhead projector. The students proceeded to analyze this poem for the things mentioned above. After they thought they had mastered the various patterns, and the purpose, they proceeded to compose a burlesque of the poem. The teacher wrote on the chalkboard the ideas, and the lines as they came, and the students saw a burlesque come into being. This group attempt took some diplomatic guidance by the teacher so that the best suggestions were incorporated into the final version. While the students were still elated with their production, the teacher suggested that each student choose a poem to be burlesqued. This led to the teacher's suggesting sources of poetry, and giving students some time in class to work so that he might help them. The students were quite proud of their work, and the carry-over to other poetry was remarkable. He quite often heard students remark, when studying a poem

later, "This would be a good poem to burlesque; just look at that line structure!"

FREE READING IN THE CLASSROOM

Believing that the true aim of any study of literature is to foster intelligent reading in the students' free time, now and in the future, one teacher feels that the basic purpose of any literature class is not to teach types and terminology as subjects but as tools to be used in discussing enjoyable material read intelligently by intelligent students.

To accomplish this purpose the teacher gave the students of his advanced class time during school hours to read novels, biographies, plays, and other literature. Because these students resented too much teacher interference, he used one period a week for what he called "free reading." When he introduced this program to new students, he stated that he approved of their reading anything that their parents approved. The students were made to feel that this was free reading although the teacher knew that it could not be completely free. To the teacher it was "guided reading" because he watched what the students were reading and tried to guide them to material suitable to their age level, as well as to their maturation level. The teacher found that most of the students read good material if it was close at hand so he had a large collection of books in his classroom library, including many paperbacks. He found that his students would read the thickest of paperbacks, often ignoring the hard cover edition of the same title. When free reading was first introduced, the teacher sat in front of the class and silently read a novel, play, or biography. He did this for two or three periods to give the students the feeling of the word "*free*" and because he believes that one of the best inducements for reading is to have the students see that the teacher also likes to read. After two or three class periods he wandered around the room observing what various students were reading. If he felt that the material was either above or below a student's ability, he casually and quietly discussed the book with the student to find out what there is about the book the student enjoys. He then suggested that perhaps the student would like to read a book which contains some of these elements but is more suitable for him—but he never told the student why he was suggesting this particular book. He claimed that the student introduced to better material in this manner was soon choosing most of his books at an appropriate level.

After this program had gone along satisfactorily for a few weeks, the teacher suggested that perhaps the students would like to discuss the books that they were reading with other students in the class. They did this in groups of two or more. He stated that usually he did not have to caution them to do this quietly, because they emulated his actions and discussed just as quietly as he did. In all his discussions with these higher level students the teacher constantly used the terminology which was used in discussing material taught in the classroom. He found that the students tended to do the same thing in their own discussions.

The outcomes of this procedure were the selection of suitable material, greater enjoyment of reading, a natural use of literary terminology, and the beginning of a home library and a habit of recreational reading. The last statement was supported by the evidence that when students discussed books that they had read outside of class, they seldom brought the same book to class twice because they had finished it in their leisure time at home.

A POEM A DAY PLAN

In an advanced eighth grade English class one teacher had a plan he used to lead his students into a unit on poetry. He called his plan "poem a day." Knowing that students are often nonreceptive to poetry, he carefully chose poems that presented a variety of themes and moods to be read at the beginning of each class period. He chose such poems as these: "Arithmetic" by Carl Sandburg, "Money" by Richard Armour, "The Purist" by Ogden Nash, "The Abominable Snowman" by Ogden Nash, "The Courage That My Mother Had" by Edna St. Vincent Millay.

The teacher developed from the easy and funny, through patriotic poems to more difficult poetry, but always in a rather relaxed manner so that not too many difficult poems were read in a row. Some students brought poems for him to read. He always suggested to the stu-

dent who brought a poem that he might like to read it to the class, but he never insisted, realizing that to do so might destroy the shy student's participation. He tried using rather simple poems because he did not like to discourage discussions of them. In the discussions he brought out some of the more common components of poetry, such as rhyme and imagery. By the time he was ready to introduce a unit on poetry, the students were familiar with some of the terminology, and could concentrate on the enjoyment of a poem as a poem.

TEACHING A SHAKESPEAREAN PLAY

After studying various one-act plays with attention to technical structure of the plays, one teacher of advanced ninth grade students distributed copies of *Romeo and Juliet*, and briefly described some differing techniques of the Elizabethan play. He drew attention to the ending of scenes with the rhymed couplet, as evidence that the Elizabethans used little scenery so that characters had to terminate the scene by the use of rhyme. Next he pointed out how the dialogue establishes the scene. Then, believing that a play was made to be heard more than read, he played a recording of it, while the students followed the play in the book. This took approximately three class periods because he allowed the students to ask pertinent questions while listening. Listening to the recording and discussing it constituted the students' first experience with a Shakespearean play.

THE SENIOR HIGH SCHOOL

"The organization of the literature program has been fairly well established for a number of years. It has been established by anthology-makers. Grades seven, eight, and nine usually center around topics—thrills and chills, family life, animals, growing up. Grade ten is often devoted to genre. Grade eleven is a chronological survey of American literature; grade twelve, a survey of British literature, often together with a smattering of 'world literature.'" (From *The Wisconsin English Journal*, Vol. 7, No. 2, January, 1965, by N. S. Blount.) These comments are well documented by recent studies. While most literature teachers are bound to a single text—though they need not be, considering the numerous supplementary books available—they definitely do not need to be tied to its organizational pattern. The self-reliant teacher can organize his own teaching materials, more than likely by developing units —that is, blocks of instruction. One advantage to this procedure is that the teacher does not need to follow one pattern of organization throughout an entire year. In addition, the literature program will be able to achieve more than just "coverage." Personal and social goals may be achieved in this manner as well as the goals of the discipline, such as understanding of the concepts, the skills, the major figures, the works, and the literary movements.

Little needs to be said about the first pattern of organization in the senior high school: topics or genre. Teachers have used this arrangement for a long time, setting up units on the story, poetry, drama, or one of the other conventional literary forms. In addition, forms such as allegory, comedy, and tragedy can be studied in this type of unit. Separate units on the various forms of folk literature (myth, folktale, epic and saga, and folksong) and mass media (motion pictures and television) can also

be developed. In the senior year, for instance, when the text is a survey of English literature, the teacher may open with a unit on narrative poetry, studying selections from *Beowulf*, "The Seafarer," *Le Morte d'Arthur*, *Canterbury Tales*, and others. Here not only narrative poetry is studied, but a chronological sequence is established and the early development of the English language can be examined. If this unit is carried through, traditional and literary ballads and traditional, literary, and mock epics can be compared.

Thematic units center on a single idea or theme. Units are constructed around ideas such as love, courage, freedom, and individualism. Here the teacher can center the unit on literary, philosophic, or social themes. In American literature, for instance, it is easy to discover themes concerning the Puritan ideal, the frontier spirit, the individualistic spirit, and the American innocent. The well-known Scholastic Literature Units have thematic units entitled "Moments of Decision," "Personal Code," "Survival," and "Mirrors." The social problems of the twentieth century make interesting and worthwhile units, also. Themes can be developed emphasizing social inequality, poverty, technology, big business, and cultural clashes. One of the strengths of the thematic unit is that important ideas can be explored; one of the weaknesses is that the theme of a work of literature may be overemphasized.

Closely associated to the thematic unit is the "topical." Here topics of interest to the students are built into units. They may be on adventure, animals, humor, the sea, science fiction, or any one of the numerous interests of the adolescent. That they are built on subjects of interest to the students is a distinct advantage. A disadvantage is that they lack the cohesiveness of the thematic units.

Arrangements concentrating on a *single literary work; a single author or group or authors;* or a *literary, historical, or social period* can also be used. The first two arrangements do allow the teacher to concentrate on individual works of art and artists. The last arrangement allows for the chronological order so often sought by teachers.

A *project-oriented unit* is sometimes developed for drama study. A teacher may concentrate on the problems of producing a play or a series of plays. A unit emphasizing the reading and writing of poetry or stories would also fit into this arrangement.

In using a combination of approaches, teachers may arrange the curriculum of each year and each level according to the needs of the students. The goals of the teacher are then allowed to take precedence over the arrangement and content of the book. The teacher can determine what he should be trying to accomplish with a certain group of students and then develop those units which can best achieve those goals.

While no English department should feel obligated to adhere to a given pattern of curriculum organization, some experiences and materials logically precede others and suggest a natural sequence. For example, it is reasonable to introduce the able student to specific techniques for handling type analysis before concentrating more intensely on historical threads and thematic relationships. Work on specific skills in reading Shakespearean drama should come before exploration of the concept of tragedy. One successful arrangement for able students, then, might be an introduction to literary types in grade ten, a chronological/thematic approach to American literature in grade eleven, and a thematic/type approach drawing largely on English literature and selected world literature in grade twelve. Such an organization might pursue the following plan:

Grade 10

Type analysis:

- Nonfiction
- Short story
- Novel
- Poetry
- Drama

Grade 11

Chronological/thematic grouping of American literature, brought into perspective of the present:

- Puritanism
- The Frontier Spirit
- The American Ideal of Democracy
- The Flowering of American Literature
- Materialism and Disillusionment

plus

Type study: The American Short Story
American Poetry

Grade 12

Thematic/type approach to English and selected world literature:

- The Theme of Tragedy in Epic, Myth, Drama, and Novel
- Comedy and Satire
- Great Ideas in Nonfiction
- Depth study of poetry, especially the lyric

Another possible arrangement might make use of a combined type/theme approach in grade 10 with elective offerings in the junior and senior years, according to the following arrangement:

Grade 10

Thematic units, such as the following, interspersed or combined with type study:

The Hero in Ballad and Romance
Man's Humanity to Man (chiefly biography)
Man's Inhumanity to Man (novel, short story, poetry, essay)

Grades 11 and 12

Possible elective offerings in literature:

American Literature
English Literature
World Literature
The Modern Novel
Readings in Drama

A program which illustrates a combination of approaches in each year might look like this:

Grade 7

The World of Sports
Animals
Down to the Sea
One-Act Plays
What's So Funny
Story Poems

Grade 8

American Folk Literature
Man Against Nature
Courage
All Over This Land
Poetry for Appreciation
Family
Introducing the Novel: *Swiftwater*

Grade 9

"In the Beginning": Myths of the World
Shane
"Seeing Others"
Producing A Play
Reading and Writing Poetry

Grade 10

Heroic Men and Heroic Deeds
The Stage, the Screen, and the Picture Tube
Science Fiction
Man in Conflict
Famous Men: Biography
Reading and Writing Short Stories

Grade 11

The American Individualist
The Small Town in Literature
The American Short Story
Our Puritan Heritage
Major American Poets

Grade 12

The British Novel
Narrative Poetry
The Lyric
Tragedy: Sophocles to A. Miller
Man in the Modern World

These suggested plans, of course, are in no way stipulative or all-inclusive. Each school must organize its curriculum in a way that best recognizes a growth pattern in literature study and encompasses the major kinds of literary experiences to which the student ideally should be exposed in high school. The specific selections to be taught at each level is also a matter to be allocated by individual English departments according to a sequence that accounts for the ability and maturity levels of a particular school population.

THE BASIC LIST

GRADE TEN THROUGH GRADE TWELVE

Sources given in the basic lists presented at the senior high school level are incomplete, since the students by now have acquired independence in research.

Novels

Austen, Jane	Pride and Prejudice	Dodd, n.d.
Clemens, Samuel	Adventures of Huckleberry Finn	Dodd, 1953
Crane, Stephen	The Red Badge of Courage	Appleton, n.d.
Eliot, George	Silas Marner	Dodd, n.d.
	Adam Bede	Dodd, n.d.
Hardy, Thomas	Return of the Native	Dodd, n.d.
	The Mayor of Casterbridge	Harper, 1964
Hawthorne, Nathaniel	The Scarlet Letter	Houghton, n.d.
	The House of Seven Gables	Houghton, n.d.

Choice of:
A novel by Charles Dickens

Choice of:		
Cather, Willa	My Antonia	Houghton, n.d.
Rolvaag, Ole. E.	Giants in the Earth	Harper, 1927
Choice of:		
Hemingway, Ernest	The Old Man and the Sea	Scribner, n.d.
Steinbeck, John	The Pearl	Viking, 1947
Wharton, Edith	Ethan Frome	Scribner, 1938
Wilder, Thornton	The Bridge of San Luis Rey	Grosset, n.d.
Choice of:		
Dostoevski	Crime and Punishment	Grosset, n.d.
Paton, Alan	Cry, The Beloved Country	Scribner, 1948
Remarque, Erich M.	All Quiet on the Western Front	Little, 1929

Contemporary novel—One novel carefully selected as a literary experience in keeping with the interest and ability level of the reader.

Short Stories

Benet, S. V.	London, J.
Chekhov, A.	Maugham, S.
Conrad, J.	Maupassant, G. de
Faulkner, W.	Poe, E. A.
Hemingway, E.	Saki
Hawthorne, N.	Saroyan, W.
Irving, W.	Steinbeck, J.
Lardner, R.	Stevenson, R. L.

Biography

One quality piece of writing such as the following:

Bowen, Catherine O.	Yankee from Olympus	Little, 1944
Boswell, James	Life of Johnson (selections)	Oxford, 1953
Clemens, Samuel	Autobiography of Mark Twain	Harper, 1959
Franklin, Benjamin	Autobiography (selections)	Houghton Mifflin, n.d.
Sandburg, Carl	Abraham Lincoln (one volume)	Harcourt, n.d.

Selected Speeches and Documents from American Letters

Essays

Addison, J. and Steele, R.
Bacon, F.
Benchley, R.
Emerson, R. W.
Leacock, S.
Thoreau, H.
Thurber, J.
White, E. B.

Drama

Sophocles	Antigone
Shakespeare	Julius Caesar
	Macbeth
	Hamlet
	Pygmalion
A play by Shaw	Arms and the Man
	Saint Joan
Wilder	Our Town

A quality modern play in keeping with the interest and ability level of the reader.

Modern Poetry

Students should have some experience with modern poetry carefully selected in keeping with the interest and ability level of the reader. See Chapter 4 of *What Happens in Literature*, by Edward W. Rosenheim, Jr., (1960, University of Chicago Press) for excellent help in teaching modern poetry.

American Poetry

Selected poems by these authors:

Benet, S. V.
Bryant, W. C.
Dickinson, E.
Emerson, R. W.
Frost, R.
Holmes, O. W.
Lanier, S.
Lindsay, V.
Markham, E.
Masters, E. L.
Millay, E.
Poe, E. A.
Robinson, E. A.
Sandburg, C.
Whitman, W.

English Poetry

Selected poems by these authors:

Arnold, E.
Auden, W.
Blake, W.
Brooke, R.
Browning, E. B.
Browning, R.
Burns, R.
Byron, L.
Chaucer, G.
Coleridge, S. T.
de la Mare, W.
Donne, J.
Gray, T.
Hardy, T.
Houseman, A. E.
Keats, J.
Lovelace, R.
Milton, J.
Owen, W.
Shakespeare, W.
Shelley, P. B.
Tennyson, A.

COLLATERAL READING LIST

GRADE TEN THROUGH GRADE TWELVE

Students in the senior high school who find these selections too difficult may choose books from similar areas in the junior high school list.

Adventure Stories

Donovan, Robert J.	PT 109	Random House, 1962
Heyerdahl, Thor	Aku Aku	Rand McNally, 1958
_____	North to the Orient	Harcourt, 1949
Lord, Walter	A Night to Remember	Holt, 1955
Saint-Exupery, Antoine de	Wind, Sand and Stars	Harcourt, 1949

Biography and Autobiography

Collective

The Army Times	Famous American Military Leaders of World War II	Dodd, 1962
Gilbreth, Frank Bunker	Cheaper by the Dozen	Crowell, 1948
Hoff, Rhoda	Why They Wrote	Walck, H. Z., 1961
Means, Marianne	The Woman in the White House	Random House, 1963
Morton, Frederic	The Rothschilds	Atheneum Pubs., 1962

Individual

American Heritage	Thomas Jefferson and His World	American Heritage, 1960
Anderson, Marian	My Lord What a Morning	Viking, 1956
Baker, Louise	Out On a Limb (Autobiography)	McGraw, 1946
Baruch, Bernard M.	Baruch (2 vols.)	Holt, 1957-1960
Becker, May Lamberton	Presenting Miss Jane Austen	Dodd, 1952
Boswell, James	The Life of Samuel Johnson	Modern Library, 1791
Bourke-White, Margaret	Portrait of Myself	Simon & Schuster, 1963
Benet, Laura	Young Edgar Allan Poe	Dodd, 1941
Bigland, Eileen	Madame Curie	Criterion Bks., 1957
Bowen, Catherine Drinker	John Adams and the American Revolution	Little, 1950
———	Yankee From Olympus (Justice Holmes)	Little, 1944
Bradford, William	Of Plymouth Plantation	Knopf, 1952
Brickhill, Paul	Reach for the Sky (Douglas Bader, air ace)	Norton, 1954
Buck, Pearl S.	My Several Worlds (Autobiography)	Day, 1954
Burns, James MacGregor	John Kennedy: A Political Profile	Harcourt, 1960
Chennault, Anna	A Thousand Springs (Autobiography)	Eriksson, 1962
Chute, Marchette	Ben Johnson of Westminster	Dutton, 1953
———	Geoffrey Chaucer of England	Dutton, 1946
———	Shakespeare of London	Dutton, 1949
Cousins, Norman	Dr. Schweitzer of Lambarene	Harper, 1960
Curie, Eve	Madam Curie: A Biography (Trans. by Vincent Sheean)	Doubleday, 1949
Derleth, August	Concord Rebel (Thoreau)	Chilton Co., 1962
Deutsch, Babette	Walt Whitman: Builder for America	Messner, 1941
Dooley, Agnes	Promises to Keep (Thomas Dooley)	Farrar, Strauss, 1962
Dooley, Thomas A.	Doctor Tom Dooley, My Story	Ariel Books, 1962
Dooley, Thomas A.	Dr. Tom Dooley's Three Great Books: Deliver Us From Evil: The Edge of Tomorrow; The Night They Burned the Mountain	Farrar, Strauss, 1960
Forbes, Esther	Paul Revere and the World He Lived In	Houghton, 1942
Franklin, Benjamin	Autobiography	Harper, 1788
Frost, Robert	The Letters of Robert Frost to Louis Untermeyer	Holt, 1963
Graham, Shirley	Dr. George Washington Carver	Messner, 1944
Gunther, John	Death Be Not Proud	Harper, 1949
Guthrie, Anne	Madame Ambassador (Madame Pandit)	Harcourt, 1962
Hart, Moss	Act One: An Autobiography	Random House, 1959
Hitler, Adolf	Mein Kampf (Tr. by Ralph Manheim)	Houghton, 1943
Jenkins, Elizabeth	Elizabeth the Great	Coward-McCann, 1959
Jewett, Sophie	God's Troubador: The Story of St. Francis of Assisi	Crowell, 1957
Johnson, Osa	I Married Adventure (Martin and Osa Johnson)	Lippincott, 1940
Komroff, Manuel	Julius Caesar	Messner, 1955
Kugelmas, J. Alvin	Ralph J. Bunche, Fighter For Peace	Messner, 1952
Lamb, Harold	Alexander of Macedon	Doubleday, 1946
———	Charlemagne: The Legend and the Man	Doubleday, 1954
———	Hannibal: One Man Against Rome	Doubleday, 1958
Ludwig, Emil	Napoleon (Tr. by Eden and Cedar Paul)	Liveright, 1953
MacGregor, Nikita Sergeevich	The Man From Nowhere (Khrushchev)	Coward-McCann, 1961
Maugham, William Somerset	Summing Up (Autobiography)	Doubleday, 1943
Morrison, Albert Eliot	Christopher Columbus, Mariner	Mentor, 1951
Paine, Albert Bigelow	The Girl in White Armour (Joan of Arc)	Little, 1955
Papashvily, George	Anything Can Happen (Autobiography)	Macmillan, 1927
Pearson, Hesketh	G. B. S. (New ed.) (George Bernard Shaw)	Harper, 1945
		Harper, 1952
Priestly, J. B.	Charles Dickens	Viking, 1962
Rau, Santha Rama	Gifts of Passage (Autobiography)	Harper, 1961
Romulo, Carlos P.	I Walked With Heroes (Autobiography)	Holt, 1961
Roosevelt, Eleanor	On My Own (Autobiography)	Harper, 1958
Sandburg, Carl	The Prairie Years (Abraham Lincoln)	Harcourt, 1954
———	The War Years (Abraham Lincoln)	Harcourt, 1954
Sergeant, Elisabeth Shepley	Robert Frost: The Trial by Existence	Holt, 1960
Snyder, Louis L.	Hitler and Nazism	Watts, 1958
Steffens, Lincoln	Autobiography of Lincoln Steffens	Harcourt, 1931

Stuart, Jesse	The Thread That Runs So True (Autobiography)	Scribner, 1958
Tenzing, Norgay	Tiger of the Snows (Autobiography)	Putnam, 1955
Thayer, Mary Van Rensslaer	Jaqueline Bouvier Kennedy	Doubleday, 1962
Trevino, Elizabeth Borton de	Where the Heart Is (Autobiography)	Doubleday, 1962
Washington, Booker Talioferro	Up from Slavery (Autobiography)	Doubleday, 1901
Wise, Winifred E.	Jane Addams of Hull House	Harcourt, 1935

Drama

Not all dramas in these collections will be useful in high school. These collections have been selected as possible sources for particular dramas.

Collections

Anderson, Maxwell	Eleven Verse Plays	Harcourt, 1940
Barrie, J. M.	The Plays of J. M. Barrie	Scribner, 1928
Cerf, Bennett A., comp.	Sixteen Famous British Plays	Modern Library, 1943
————	Sixteen Famous European Plays	Garden City, 1943
Dickinson, Thomas H., ed.	Chief Contemporary Dramatists (1st, 2nd, 3rd series)	Houghton, 1915
Galsworthy, John	Plays	Scribner, 1928
Gassner, John, ed.	Best American Plays (3rd series)	Crown, 1951
————	Best American Plays (4th Series)	Crown, 1958
————	Best American Plays: Supplementary Volume, 1919-1958	Crown, 1961
————	A Treasury of the Theatre from Aeschylus to Turgenev (Rev. ed.)	Simon & Shuster, 1951
————	A Treasury of the Theatre from Henrik Ibsen to Sartre (Rev. ed.)	Simon & Shuster, 1951
————	Treasury of the Theatre Vol. I	Holt, 1951
————	Treasury of the Theatre Vol. II	Holt, 1960
————	Twenty Best European Plays on the American Stage	Crown, 1957
Ibsen, Henrik	Eleven Plays of Henrik Ibsen	Modern Library, 1935
Kronenberger, L., ed.	Best Plays of 1957-1958	Dodd, 1958
————	Best Plays of 1958-1959	Dodd, 1959
————	Best Plays of 1959-1960	Dodd, 1960
Murray, Gilbert, trans.	Fifteen Greek Plays	Oxford, 1943
Shaw, George Bernard	Selected Plays (4 volumes)	Dodd, 1957
————	Seven Plays	Dodd, 1951
Tucker, Samuel Marion, ed.	Twenty-Five Modern Plays	Harper, 1931
————	Twenty-Five Modern Plays (3rd ed.)	Harper, 1953
Wilder, Thorton	Three Plays	Harper, 1962
Yeats, William Butler	Collected Plays	Macmillan, 1953

Single Titles

Besier, Rudolph	The Barretts of Wimpole Street	Little, 1930
Bolt, Robert	A Man for All Seasons	Random House, 1962
Drinkwater, John	Abraham Lincoln	Houghton, 1927
Eliot, T. S.	Murder in the Cathedral	Harcourt, 1935
Fry, Christopher	The Lady's Not for Burning	Oxford, 1950
Gibson, William	The Miracle Worker	Knopf, 1957
Goldsmith, Oliver	She Stoops to Conquer	Oxford, 1912
Lerner, Alan Jay	Camelot	Random House, 1961
Rau, Santha Rama	A Passage to India	Harcourt, 1961
Shaw, George Bernard	Androcles and the Lion	Dodd, 1916
————	Saint Joan	Modern Library, 1956
Sheridan, Richard Brinsley	The Rivals	Macmillan, 1930
Van Druten, John	I Remember Mama	Harcourt, 1945
Wouk, Herman	The Caine Mutiny Court-Martial	Doubleday, 1954

Essay Collections

Addison, Joseph	Sir Roger De Coverly Papers	Houghton, 1928
Bacon, Francis	The Essays of Francis Bacon	Houghton, 1908
Benchley, Robert	The Benchley Roundup	Harper, 1954
————	Chips Off the Old Benchley	Harper, 1949
Emerson, Ralph Waldo	Essays, First and Second Series	Riverside, n. d.
Jameson, Robert U.	Essays Old and New	Harcourt, 1955
Leacock, Stephen	The Best of Leacock	McClelland, 1958
————	The Leacock Roundabout	Dodd, 1946
Parker, Elinor	I Was Just Thinking	Crowell, 1959
White, E. B.	The Points of My Compass	Harper, 1962

Poetry Collections

Adshead, Gladys L., ed.	An Inheritance of Poetry	Houghton, 1948
Aiken, Conrad, ed.	Twentieth-Century American Poetry	Modern Library, 1963
Auden, W. H., comp.	Oxford Book of Light Verse	Oxford, 1938
Auslander, Joseph	The Winged Horse	Doubleday, 1927
Benet, Stephen Vincent	John Brown's Body	Rinehart, 1941
———	Western Star	Rinehart, 1943
Blake, William	The Portable Blake	Viking, 1946
Bontemps, Arna, ed.	American Negro Poetry	Hill & Wang, 1963
Brooke, Rupert	Collected Poems	Dodd, 1943
Browning, Elizabeth Barrett	Sonnets from the Portugese	Harper, 1932
Browning, Robert	Poetical Works	Oxford, 1940
Burns, Robert	Poetical Works	Oxford, 1904
Chaucer, Geoffrey	Canterbury Tales	Holt, 1954
Coleridge, Samuel Taylor	Poems	Oxford, 1949
Dickinson, Emily	Poems for Youth	Little, 1934
Frost, Robert	In the Clearing	Holt, 1962
Gregory, Horace	The Crystal Cabinet	Holt, 1962
Housman, A. E.	Complete Poems	Holt, 1959
Lindsay, Vachel	Collected Poems (Rev. and illus. ed.)	Macmillan, 1925
Markham, Edwin, comp.	Anthology of the World's Best Poems	William H. Wise, 1948
Masters, Edgar Lee	Spoon River Anthology	Macmillan, 1963
Millay, Edna St. Vincent	Collected Poems	Harper, 1956
Poe, Edgar Allan	Complete Tales and Poems	Modern Library, 1938
Robinson, Edwin Arlington	Collected Poems	Macmillan, 1937
Sandburg, Carl	Honey and Salt	Harcourt, 1963
Simon, Charlie May	Lays of the New Land	Dutton, 1943
Untermeyer, Louis, ed.	Modern American Poetry (New and enl. ed.)	Harcourt, 1962
Whitman, Walt	Leaves of Grass	Modern Library, 1921

Short Story Collections

Ashman, Margaret, ed.	Modern Short Stories	Macmillan, 1925
Buck, Pearl S.	Fourteen Stories	Day, 1961
Chekhov, Anton	The Stories of Anton Chekhov	Modern Library, 1959
Chesterton, Gilbert K.	Father Brown Mystery Stories	Dodd, 1961
Christie, Agatha	Thirteen for Luck	Dodd, 1961
Clemens, Samuel	The Complete Short Stories of Mark Twain	Hanover House, 1957
Conrad, Joseph	Youth: A Narrative and Two Other Stories	Nelson Classics, 1902
Daly, Maureen	Sixteen and Other Stories	Dodd, 1961
Day, A. Grove, ed.	The Greatest American Short Stories	McGraw, 1953
Dickens, Charles	Christmas Tales	Dodd, 1947
Dinesen, Isak	Shadows on the Grass	Random House, 1961
Doyle, Sir Arthur Conan	Adventures of Sherlock Holmes	Harper, 1892
Harte, Bret	The Best of Bret Harte	Houghton, 1947
———	The Luck of Roaring Camp and Other Stories	Houghton, 1920
Havinghurst, Walter, ed.	Masters of the Modern Short Story (New ed.)	Harcourt, 1955
Hawthorne, Nathaniel	Hawthorne's Short Stories	Dodd, 1962
Haycraft, Howard, ed.	The Boys' Book of Great Detective Stories	Harper, 1938
———	The Boys' Second Book of Great Detective Stories	Harper, 1940
———	Ten Great Mysteries	Doubleday, 1959
Henry, O.	The Best Short Stories of O. Henry	Modern Library, 1945
———	The Four Million	Doubleday, 1922
Lederer, William J.	The Ugly American	Norton, 1958
Maupassant, Guy de	The Odd Number	Harper, 1917
Nash, Ogden	I Couldn't Help Laughing	Lippincott, 1957
Pattee, Fred Lewis, ed.	American Short Stories	Dodd, 1925
Poe, Edgar Allan	The Complete Tales and Poems	Modern Library, 1938
———	Stories: Twenty-Seven Thrilling Tales by the Master of Suspense	Platt, 1961
Salinger, J. D.	Nine Stories	Little, 1953
Saroyan, William	My Name is Aram	Harcourt, 1940
Schweikert, H. C.	Short Stories (Enl. ed.)	Harcourt, 1934
Scoggin, Margaret C., ed.	Chucklebait	Knopf, 1934
———, comp.	The Edge of Danger	Knopf, 1951
———, ed.	More Chucklebait	Knopf, 1949
Stevenson, Robert Louis	The Strange Case of Dr. Jekyll and Mr. Hyde and Other Stories	Coward-McCann, 1950
Wagenknecht, Edward, ed.	The Fireside Book of Yuletide Tales	Bobbs-Merrill, 1948
Wells, H. G.	Twenty-Eight Science Fiction Stories	Dover, 1952
———	The War of the Worlds	Platt, 1963
Wise, Herbert A., ed.	Great Tales of Terror and the Supernatural	Modern Library, 1944

Novels

Arnold, Elliott	Blood Brother	Duell, 1950
Bouelle, Pierre	The Bridge Over the River Kwai	Bantam, 1961
Bristow	Jubilee Trail	Crowell, 1950
Bronte, Emily	Wuthering Heights	Macmillan, 1937
Buck, Pearl S.	Good Earth	Modern Library, 1931

———	Imperial Woman	Day, 1956
———	The Living Reed	Day, 1963
Bulwer-Lytton, Sir Edward	The Last Days of Pompeii	Dodd, 1946
Burdick, Eugene	Fail Safe	McGraw, 1962
Butler, Samuel	The Way of All Flesh	Harper, 1903
Caldwell, Taylor	Dear and Glorious Physician	Doubleday, 1959
Cather, Willa	Death Comes for the Arch-Bishop	Knopf, 1927
———	Shadows on the Rock	Knopf, 1931
Chase, Mary Ellen	The Edge of Darkness	Norton, 1957
———	The Lovely Ambition	Norton, 1960
———	Mary Peters	Macmillan, 1934
———	Windswept	Macmillan, 1941
Churchill, Winston	The Crisis	Macmillan, 1951
Chute, B. J.	Greenwillow	Dutton, 1956
Collins, Wilkie	The Moonstone	Harper, 1873
Conrad, Joseph	Lord Jim	Doubleday, 1899
———	Nigger of the Narcissus	Doubleday, 1914
———	Victory	Modern Library, 1932
Costain, Thomas B.	The Black Rose	Doubleday, 1945
———	The Moneyman	Doubleday, 1947
———	Silver Chalice	Doubleday, 1952
Cronin, A. J.	The Citadel	Little, 1937
Dickens, Charles	Oliver Twist	Dodd, 1837
Dodson, Kenneth	Away All Boats	Little, 1954
Dostoevsky, Fyodor	The Brothers Karamazov	Macmillan, 1879
Douglas, Lloyd C.	The Big Fisherman	Houghton, 1948
———	The Robe	Houghton, n.d.
Dreiser, Theodore	An American Tragedy	Modern Library, 1925
Drury, Allen	Advise and Consent	Doubleday, 1959
Du Maurier, Daphne	The Glass-Blowers	Doubleday, 1963
———	Rebecca	Modern Library, 1938
Eliot, George	Mill on the Floss	Dodd, 1960
———	Adam Bede	Dodd, 1947
Ferber, Edna	Show Boat	Doubleday, 1951
Field, Rachel	All This and Heaven Too	Macmillan, 1938
Finney, Gertrude E.	The Plums Hang High	Longmans, 1955
Forester, C. S.	The Good Shepherd	Little, 1955
Fuller, Iola	The Loon Feather	Harcourt, 1940
Galsworthy, John	The Forsyte Saga	Scribner, 1933
Glasgow, Ellen	Vein of Iron	Harcourt, 1950
Golding, William	Lord of the Flies	*Coward-McCann*, 1962
Goldsmith, Oliver	The Vicar of Wakefield	World Classics, 1901
Goudge, Elizabeth	The Dean's Watch	Coward-McCann, 1960
Graves, Robert	I, Claudius	Modern Library, 1934
Hardy, Thomas	Tess of the D'urbervilles	Dodd, 1960
Hemingway, Ernest	A Farewell to Arms	Scribner, 1953
———	For Whom the Bell Tolls	Scribner, 1940
Hersey, John	A Bell for Adano	Knopf, 1944
———	A Single Pebble	Knopf, 1956
Holt, Victoria	Mistress of Mellyn	Doubleday, 1960
Hough, Emerson	The Covered Wagon	Grosset, 1922
Hudson, William Henry	Green Mansions	Harper, 1904
Hugo, Victor	Les Miserables	Dodd, 1862
Hulme, Kathryn Cavarly	The Nun's Story	Little, 1956
Hyman, Mac	No Time for Sergeants	Random House, 1954
Johnston, Mary	To Have and to Hold	Houghton, 1931
Joyce, James	A Portrait of the Artist As a Young Man	Viking, 1925
Kantor, McKinlay	Andersonville	World, 1955
Kipling, Rudyard	The Light That Failed	Doubleday, 1936
Knebel, Fletcher	Seven Days in May	Harper, 1962
Knowles, John	A Separate Peace	Macmillan, 1960
Koestler, Arthur	Darkness at Noon	Random House, 1951
Lane, Rose Wilder	Let the Hurricane Roar	Longmans, 1933
Lee, Harper	To Kill a Mockingbird	Lippincott, 1960
Lewis, Sinclair	Arrowsmith	Harcourt, 1945
———	Main Street	Harcourt, 1920
Llewellyn, Richard	How Green Was My Valley	Macmillan, 1940
MacInnes, Helen	Above Suspicion	Harcourt, 1954
MacLean, Alistair	The Guns of Navarone	Doubleday, 1957
———	H. M. S. Ulysses	Doubleday, 1956
Marquand, John P.	The Late George Apley	Little, 1937
———	Point of No Return	Little, 1949
Maugham, W. Somerset	Of Human Bondage	Doubleday, 1936
Michener, James A.	Bridges at Toko-Ri	Random House, 1953
———	Hawaii	Random House, 1959
Nordhoff, Charles	Mutiny on the Bounty *or* Bounty Trilogy	Little, 1932, 1951
Norris, Frank	The Octopus	Doubleday, 1901
Orwell, George	Animal Farm	Harcourt, 1954
Pasternak, Boris	Doctor Zhivago	Pantheon Bks., 1958
Priestley, J. B.	The Good Companions	Harper, 1929

Reade, Charles	The Cloister and the Hearth	Dodd, 1944
Remarque, Erich Maria	All Quiet on the Western Front	Little, 1929
Roberts, Kenneth	Arundel	Doubleday, 1944
	Northwest Passage	Doubleday, 1937
	Rabble in Arms	Doubleday, 1947
Sabatini, Rafael	Captain Blood	Houghton, 1927
	Scaramouche	Houghton, 1921
Salinger, J. D.	Catcher in the Rye	Little, 1962
	Franny and Zooey	Little, 1961
Saroyan, William	The Human Comedy	Harcourt, 1943
Sayers, Dorothy L.	The Nine Tailors	Harcourt, 1934
Selinko, Annemarie	Desiree	Morrow, 1953
Seton, Anya	Katherine	Houghton, 1954
Shellabarger, Samuel	Captain from Castile	Little, 1945
Shute, Nevil	On the Beach	Morrow, 1957
Sienkiewicz, Henryk	Quo Vadis	Dodd, 1896
Sinclair, Upton	The Jungle	Harper, 1951
Sneider, Vern	The Teahouse of the August Moon	Putnam, 1951
Steinbeck, John	The Grapes of Wrath	Viking, 1939
	Short Novels (New ed.)	Viking, 1963
Stone, Irving	Immortal Wife	Doubleday, 1948
	Love is Eternal	Doubleday, 1954
Swift, Jonathan	Gulliver's Travels	Dodd, 1728
Tarkington, Booth	Monsieur Beaucaire	Heritage, 1963
Thackeray, William Makepeace	Vanity Fair	Dodd, 1848
Tolstoy, Leo	Anna Karenina	Harper, 1901
	War and Peace	Modern Library, 1902
Turgenev, Ivan	Fathers and Sons	Modern Library, 1861
Ullman, James Ramsey	The White Tower	Lippincott, 1945
Undset, Sigrid	Kristin Lavransdatter	Knopf, 1935
Uris, Leon	Exodus	Doubleday, 1958
Walpole, Hugh	Fortitude	Modern Library, 1930
Warren, Robert Penn	All the King's Men	Harcourt, 1946
West, Jessamyn	Cress Delahanty	Harcourt, 1953
Whitney, Phyllis A.	Window on the Square	Appleton, 1962
Wouk, Herman	The Caine Mutiny	Doubleday, 1952

Addresses of publishers of the books on this list may be found in the *Standard Catalog for High School Libraries* which should be in all high schools. This book-buying aid, together with its supplements, may be purchased on a subscription basis from:

H. W. Wilson Company
950 University Avenue
Bronx, New York 10452

ILLUSTRATIONS OF TEACHING

LITERATURE AND THE AVERAGE LEARNER

GRADE TEN THROUGH GRADE TWELVE

INTRODUCTION

In trying to define the nature of an average or normal student for placement in an average class, one should assume, first of all, that the teacher has compiled and studied many sources of information by which the student is to be judged. There is a danger in using only one source, such as an IQ score, and omitting teacher judgment (1) in related subjects or previous English courses; (2) the advice of the guidance department and of the developmental reading teacher. Only after all of these sources have been considered can the English teacher proceed to select literary materials appropriate to the normal level of ability.

In general, it can be said that the average student, grades 10-12

IS unsure of himself
searching for his niche in the world
seeking to become independent
looking for love

CHANGES from loud, immediate, excited reaction to more mature, thoughtful responses
from sport and movie heroes to political and service heroes
from a short and fluctuating to more sustained attention
from main interest in plot to greater interest in motivation
from emotional response to sound and color in writing to curiosity and appreciation of technical skills
from wild, irresponsible daydreamer into practical planner

NEEDS motivation based on his present daily life and near future
literature that will provide the vicarious experience that will help him to find himself and to make him aware of life in all its aspects
his present good interests to be enlarged, strengthened, and deepened

When selecting literature for this group, the English teacher should avoid novels which are too complex in plot, characterization, and vocabulary; essays that are too philosophical or require much reflection; poems that require intensive analysis for form or ambiguities.

Selecting literary materials appropriate to the normal level is not an easily accomplished task nor one to be done quickly. After the teacher becomes familiar with the nature of his students, his subjective judgment and the judgments of other English teachers and the librarian will become the determiners in choosing single selections as well as collateral readings. Certainly he should also use lists that classify literary materials as very difficult, average, and easy reading.

INTRODUCING SILAS MARNER

Grade Ten

Teachers are often concerned to find a new method for introducing a well-known classical novel, and at the same time, dramatically making everyone eager to begin the reading.

The following device was successfully used to begin the teaching of *Silas Marner*. When the class had assembled, the teacher said that after he had been called to the office the day before, he had returned to discover that his expensive gold pen was missing from his desk top. Since the class was passing out of the room at the time of the theft, he could not mention his discovery or request a voluntary search. Therefore, he had devised a scheme to identify the alleged thief.

He had prepared folded slips of paper so that there was one for each student. On one slip the word "guilty" was written. The students were ordered to come forward and take a slip from the desk top. After the slips were unfolded, the teacher asked the student who drew the "guilty" one to return the pen.

For a few moments the class was confused at this incredible request. Then, the teacher told them to open their anthologies to Chapter I for a reading of the following quotation:

> "But the members [of Silas' church] were bound to take other measures for finding out the truth, and they resolved on praying and drawing lots.
>
> "The lots declared that Silas Marner was guilty."

Then a brief summary of the event leading to Silas' predicament was given and parts of the chapter read to the class. That such a false accusation, trial, and verdict could be passed by a church group seemed unbelievable to the students.

Questions were asked: Why did people behave this way? Were these incidents common in England? Why wasn't there a trial by a jury? Would people test the innocence of a person by a similar method today?

Just before the period was to end, the teacher closed the discussion by asking for a volunteer to use the library to research the practice of "Trial by Ordeal" in medieval times.

With the completion of the introduction and the student report on "Trial by Ordeal," the teacher directed attention to the content of the story. First of all, he reviewed the peculiarities that the author gave to Silas Marner and the reasons why the people of Raveloe thought of him as a queer person.

Knowing that certain paragraphs would be found difficult to understand because a novelist abstracts incidents and ideas from his wide experiences and places them in a new creation in which his philosophy of life becomes involved, the teacher made specific references to these basic content ideas of George Eliot in Chapter II, paragraph one, and especially to the comment about the principle, "Chance," which Godfrey used to guide his decision-making and to avoid meeting his responsibilities. His example was the quotation from the text, Part I, end of Chapter IX, paragraphs 39 and 40. Students were asked to mark these passages as they read.

So that the students could check their understanding of the story as they read along, the teacher gave them two sets of questions, some prepared by himself and some taken from the textbook. One set was directed toward following the simple action of the story (what hap-

pened next); the other set was intended to provoke class discussions after Parts I and II have been read.

Knowing that the vocabulary of the author —if students looked up every word they did not know—could take a lot of their time and thereby encroach on the time that should be devoted to reading the story, the teacher advised them to be sure to use the footnotes (for example, the word "ring" in Chapter XV), and also to turn to the handy dictionary section at the back of the book; secondly, he gave them a list of words which described the nature of the characters' personalities. These words were to be exactly defined so that the students would be able to have an insight into each character's behavior after the first and second divisions of the story had been read. Examples placed on the chalkboard were as follows:

prudence repugnance cupidity eccentricity
dexterity irresolution vacillation
condescension metamorphosis

Finally, in order to test the students' understanding and appreciation of *Silas Marner* as a great, realistic novel, a discussion took place of George Eliot's theme, ". . . love, its presence as well as its absence, has a profound effect on the human spirit . . ." by using the suggestions in the anthology. Later they wrote their reaction to certain aspects of the story in an essay of 300 to 500 words. Objective tests were also given at the end of Parts I and II.

One of the exciting projects that grew from the study of *Silas Marner* was the production of an 8 mm, colored movie of the story. Working in committees, the students wrote the script, using local settings, made some costumes, and taped music to synchronize with the film.

MEMORIZING POETRY

Grade Ten

Children and youth tend to dislike memorizing poetry not so much from dislike of the poems as from the fear of being required to recite the poem before the class or the teacher. When poems are learned by an entire class as a group activity, the fears are allayed and the memorization can be a pleasure. Once a poem has been memorized class groups enjoy frequent repetitions of it recited in chorus.

One teacher reported that he gives much care to the selection of poems to be memorized. He chooses poems that generally are short, not exceeding twenty lines. They are rhythmic in quality, attractive in imagery, and free of extremes in vocabulary and syntax. Some poems successfully used for this device were (in ascending order of difficulty): "The Bugle Song," "Sea Fever," "The Daffodils," "Break, Break, Break," "Invictus," "Crossing the Bar," "On His Blindness," "Velvet Shoes," "I Am the People, the Mob," "Joy, Shipmate, Joy," and "Let Me Not to the Marriage of True Minds."

Poems were mimeographed and distributed, read from textbooks, or from the chalkboard. The overhead projector was useful for presenting a poem. After the poem had been read through by the group, the teacher assigned the first two lines to be memorized, and gave several practice repetitions. The next two lines were learned in the same way. Four lines learned were found to be enough for the first day. On the second day students practiced the four lines memorized, then learned four more. This sequence was followed until the entire poem was committed to memory. After that, the teacher could at any time start the first line of the poem learned, let the class pick it up, and recite it together to the end. The pride that students took in this accomplishment motivated the teaching of other poetry.

TRAVEL VIA TRAVELOGUE OR ARMCHAIR TRAVEL

Grade Ten

"O beautiful for patriot's dream
That sees beyond the years."

These two lines from "America the Beautiful" were used by one teacher to introduce a unit of travel poetry in an average tenth grade class. (Minor adaptations could make it equally suitable for an average class of eleventh or twelfth graders.)

The two lines from "America the Beautiful" were followed by this question: "From what

longer poem were these two lines taken?" Amazingly, the word "poem" confused the students. They thought it was a song! "America for Me" by Van Dyke, and "Chicago" by Carl Sandburg, were then read by the teacher, followed by the question, "On what common ground may these be compared?"

The points brought out were many, but one student finally brought out the idea of travel. The teacher asked other questions, such as:

"Have you traveled to a large city like Chicago?"

"If you could go anywhere you chose to, where would it be?"

The result showed that most of the students had not traveled far from home. The teacher then presented "There Is No Frigate Like A Book" by Emily Dickinson. After a brief discussion of this poem, the class listed on the chalkboard various ways to travel.

Actual	Vicarious
The planned, longer trip	Reading
	Pictures, movies, and TV
The unplanned, one-day excursion	Radio and listening to others either formally or informally

The teacher pointed out that he didn't have the money to take them all on a trip, but he had made many books available so that they could travel vicariously. A box of 3"x5" cards was also made available on which the students wrote the title, author, the book in which found, and a very brief summary of any travel poem they enjoyed. Students were given the option of brief notes instead of the summary. For the next day's assignment students were to look at home or in the library—in books, magazines, or other publications — for poems on travel. The remainder of the period was given for browsing through the books in the classroom.

The next day the students came to class greatly excited. "Is this a good travel poem?" "In this one the poet is just sitting at home—she hasn't traveled. Could I use that?"

The teacher listened, guided and observed. He then read "The Road Not Taken" by Robert Frost. Now the students had a third category in their list of "how we travel"—the symbolical or philosophical.

Shortly before the end of the period, the teacher, through skillful questioning, brought out the point that when they read poetry they were creating images in their minds, and further that the images were limited by their experiences.

On the third day the teacher showed colored slides for about thirty minutes. These depicted modes of travel, things one might see on a trip and points of interest within an area. The teacher heard such whispered comments as, "That's like one of the poems I was reading", and, "This really makes me want to travel."

A brief discussion of the slides ensued and then the teacher asked if they would like to make a travelogue of their own.

Two students had found poems adapted to choral reading and wanted to open the travelogue with "The Santa Fe Trail" by Vachel Lindsay because of its rhythm and rhyme, and the types of oral reading necessary to produce the proper sound effects. One day was set aside for class practice.

Each student selected one poem, which he read orally. In cases where long poems were selected, two or three students worked together. The choral reading took approximately 10 minutes which allowed 35 minutes for the individual readings.

The student's next task was to select a post card or two to illustrate the poem he had selected. If there were no post cards available to fit his poem, he found pictures in magazines (a few artistic students drew their own pictures).

Practice reading was carried on in a small room where students could work in pairs or threes and help each other. They taped their readings so they could find their own errors. During this time the teacher carried on a discussion of selected poems.

The tour leader and his committee worked out a plan to form a unified tour. He wrote an introduction and drew a map of the route the class would take on a bus tour, with side trips for other modes of transportation.

Two boys prepared sound effects for the various modes of transportation. The student taped his reading according to the number assigned to him. The tour leader made a few concluding remarks.

On the day of the showing, the class traveled vicariously as the tape unwound to tell the audio story and the opaque projector told the visual story.

Student evaluation indicated that they felt they could do better if they were to do another such unit. They felt that the two greatest values came from the amount of poetry they had to read before they could be selective, and from the practice they got in reading poetry orally. One girl said, "I never read so much poetry in my life as I did these past two weeks."

Suggested Poems for Travel Unit

"America for Me"	Henry Van Dyke
"America the Beautiful"	Katherine Lee Bates
"Ballad of the Oysterman"	Oliver Wendell Holmes
"The Domestic"	Thomas H. McNeal
"I Wandered Lonely as a Cloud"	William Wordsworth
"On First Looking Into Chapman's Homer"	John Keats
"Recuerdo"	Edna St. Vincent Millay
"Roadways"	John Masefield
"Santa Fe Trail"	Vachel Lindsay
"Sea Fever"	John Masefield
"Sea Gypsy"	Richard Hovey
"Stepping Westward"	William Wordsworth
"There Is No Frigate Like a Book"	Emily Dickinson
"Ticket Agent"	Edward Leamy
"To A Waterfowl"	William Cullen Bryant
"The Train"	Emily Dickinson
"Transcontinental"	A. M. Sullivan
"Travel"	R. L. Stevenson
"Travel Bureau"	Ruth C. Mitchell
"The Traveler"	Vachel Lindsay
"The Traveller"	W. H. Auden
"The Vagabond"	R. L. Stevenson
"Wanderer's Song"	John Masefield
"Wander-Thirst"	Gerald Gould
"What the Engines Said"	Bret Harte

JULIUS CAESAR

Grade Ten

One teacher found the following procedure successful when teaching *Julius Caesar* to a class of average tenth graders. It was designed primarily to give a fresh approach and to illustrate ways in which the reading of a Shakespearean drama can be correlated with writing, speaking, and listening.

About two weeks prior to the time that *Julius Caesar* was to be taught, the teacher appointed four student helpers who later were designated as Marullus and Flavius, two Roman tribunes, and the carpenter and cobbler, who represented a large group of Roman citizens. These students were directed to bring in such props as statues of Caesar, floral wreaths, scarves, cardboard swords, and any others that would be appropriate to Act One, Scene 1. All members of the class were invited to join in looking for magazine materials, newspaper clippings, or any other materials about the Shakespearean play.

The day prior to the initial presentation, the teacher introduced and discussed the following with the class:

Lupercal—compared with Labor Day (Why not Memorial Day?)

Signs of your trade—aprons and tools (Compare with Labor Day parades)

Sole and Soul

Cull out a holiday (A similar situation occurred in 1964 when Memorial Day and the Fourth of July fell on Saturday. The Workers were trying to decide how they could get an extra day of vacation.)

When the class assembled the following day they arranged their chairs in the form of a rectangle with the front of the room free for the stage. A few students sat in the center of the rectangle. A brief explanation of the pit and raised Roman-type stage was given.

The four characters previously designated remained at the back of the room. When the class was ready the characters introduced themselves in this manner: "Imagine that the time is 44 years before the birth of Christ. I am Marullus, and this is Flavius. We are Roman tribunes. If we lived in your time we would be called Congressman Marullus and Congressman Flavius." (This speech was divided so each had an opportunity to talk.)

"I am a cobbler by trade, and my friend is a carpenter. Today we are representing all tradesmen who are out to celebrate Caesar's triumphal return to Rome."

The tradesmen then came forward with their garlands and wreaths and decked the statues of Caesar. They were followed almost immediately by Marullus and Flavius who came forward with their swords in hand to heckle them as the teacher began reading Act One, Scene I of the play.

At the conclusion of this reading a brief discussion ensued about that which had taken place. Questions such as these were asked:

Why did Marullus and Flavius liken themselves to our present day congressmen?

Why did the tribunes not want the people to pay this homage to Caesar?

Are there any parts which you did not understand, or would like to discuss further?

For the assignment students were asked to read Act One, Scene 2 through line 54, and to write a brief summary of their readings. The teacher collected these at the beginning of the period on the second day, glanced at them quickly, and selected six or seven to read to the class. He concluded that in this class he would need to proceed either by reading to the class or by using recordings in order to move rapidly enough to hold interest. Both methods were used to provide variety.

Following are a few ideas the teacher found helpful in avoiding pitfalls: Students who could read well enough to read the play were encouraged to do so. Some were assigned minor parts to read when they expressed a desire to do so. The two main speeches—Brutus's and Anthony's—were read by the teacher and repeated with a recording before the film of the forum scene was shown.

Since the students were asked to read the play only if they so desired, the teacher planned writing, speaking, and listening activities to correlate as the play was unfolding.

The teacher introduced a unit on word study. He gave an introduction of the word "guy" in the noun form to show how it had lost its colorful earlier meaning of a dude, an extrovert, loud in character and dress. (This word is not found in Julius Caesar.) A student brought out the fact that today even the venerable Cicero might be called "a good guy." Listed for discussion were such words as "knave," "vulgar," "ghost," "campus," "silly," "faction," and "cobbler." The students wrote short paragraphs to explain the way in which words have changed in meaning.

Each student kept a scrapbook in which he placed newspaper clippings or any materials which described situations that seemed parallel to those in the play. Each clipping was accompanied by an expository paragraph explaining the selected parallels.

Other paragraphs grew out of the study of this drama. Students learned to form opinions and to do some critical thinking. They used pairs of characters such as Caesar and Cassius, and observed the character of Caesar from the things he says about himself and from what Cassius says about him. They performed the same study of Brutus and Cassius, Caesar and Anthony, and Cassius and Anthony.

The connotations of words was also a topic of discussion:

- Mob—Can a mob ever be a good group?
- Propaganda—Give an illustration of good and bad propaganda.
- Patriot—What is the difference between a patriot and a flag-waver?
- Dictator—Can you justify the dictator form of government at any time—be it in the nation, school or home? Be sure to cite specific situations to support your answers.

Specific directives were given for good listening. One example is the thrice read main speeches of Brutus and Anthony. This offered a good opportunity for a discussion on interpretation. Were the teacher, the recording, and the film all interpreting identically? Students also noted oratorical devices in these speeches.

These are some of the statements made by students when the drama was completed:

"It was interesting to compare and contrast Shakespeare's interpretation of Julius Caesar with the ones we found in our history books."

"I learned some of the techniques an orator might use to persuade people."

"I'd rather read about hot rods. I don't see why we have to read that old stuff."

"I think I know now why I should listen to both sides of a question, and why I shouldn't join a mob."

"Everytime I listen to TV now I try to find references that I didn't understand before."

"That Wayne and Schuster record sure means more to me since we read *Julius Caesar*."

A few of the more advanced students read *Plutarch's Lives* from which Shakespeare supposedly got many of his ideas.

Records:

(Spoken Word A 15) 3—12" $17.98

(London A-4334) 3—12" $14.98

Performed by Cambridge University Marlowe Society

Shakespeare on Baseball—Wayne and Schuster

Films:

Four Views of Caesar (a production of the Public Affairs Dept. of CBS News) 23 min. b/w only, $175

Source: Film Associates of California, 11014 Santa Monica Blvd., Los Angeles, California 90025

Julius Caesar (Italy, 1914)

Pioneer film in visual education. Best known of the Kleine cycle of film classics. Cast of over 50,000 in many scenes of Caesar's campaigns. Features Antonio Novelli. Titles. Music. 60 min.

Source: Film Classic Exchange, 1926 S. Vermont Avenue, Los Angeles, California 90007. Rental: $35.00

Julius Caesar (Forum Scene) BAVI 16 min. $8.00

Source: BAVI

THE ESSAY AS CRITICAL READING

Grade Eleven

In an eleventh grade class of average ability a teacher chose a short, compact essay to teach the essay as a literary form and to develop the skill of close, analytic reading of prose. For this lesson he selected *Gifts* by Ralph Waldo Emerson. This essay has the advantages of being short and relatively free of difficulties requiring continual examination of the author's meaning.

Preparatory to silent reading, the teacher placed on the chalkboard some words to be defined and clarified, such as "insolvency," "impediment," "cocker," "pertinences," and "usurpation." He then assigned the first paragraph for silent reading, cautioning the students to leave no sentence until they were reasonably sure of its meaning. When all had completed the paragraph, he led a discussion calling for the explication of such statements as these: "But the impediment lies in the choosing." "Nature does not cocker us; we are children, not pets." Some passages required rereading and group analysis of the meaning. When he was satisfied that the meaning of the first paragraph had been adequately analyzed by the class, he assigned the remainder of the essay for close reading. Students raised their hands for individual assistance in difficult passages.

When all had read the essay, the teacher called for reaction to it. He found some active dislike, some puzzlement, some acceptance with reservations. He pushed no one to a decision, but turned to the analysis of the essay, calling for detailed explanation of such statements as these: "Necessity does everything well." "The only gift is a portion of thyself." "You cannot give anything to a magnanimous person." The students quickly realized that these statements cannot be studied in isolation; each is related to its context, which in turn must be closely studied to give significance to the quotation. Patiently and painstakingly the teacher led the students through these interpretations, helping them to recognize the problems, but requiring them to furnish the answers.

As preparation for the next day the teacher assigned the questions, "What is the kernel or heart of this essay? In what words does the author express his central meaning?"

The second day discussion opened with these questions. Various passages were offered, but the majority agreed upon the words, "The only gift is a portion of thyself. Thou must bleed for me." Those who disagreed called upon the majority to defend their choice. No decision was forced; the students stated their views and reasons without teacher judgment. But the teacher demanded that all views and choices rest upon exact understanding of the text itself.

The class now turned its attention to the selection as a literary form, the essay. From previous classes most students had vague conceptions about the nature of an essay. These were discussed until some definitions were offered, such as these: "An essay is personal writing; it tends to deal with ideas rather than things or events; it contains a highly personal point of view; it uses language effectively for clarity of meaning and for the enjoyment of fine prose." These definitions were then applied to *Gifts*. Students illustrated each of the definitions by finding appropriate words or passages in the essay. They agreed that although an essay of this kind is formidable at first glance, it richly rewards a careful reading and a thorough analysis. The teacher suggested that those who wished might follow this essay with the reading of *Nature* or *Friendship*. The most ambitious might even tackle *Self Reliance*.

NON-FICTION: SATIRE

Grade Twelve

If there were no other reasons, the study of satire in average classes in the high school could be justified on the basis of the impact such writing has in exposing to ridicule the selfish and foolish ideas that have no part in a democratic society. Free laughter can tumble many a Humpty Dumptyish folly or vice. It is a truism that senior high school students enjoy lampooning ideas and their elders. Therefore, for them to know some of the best satire may in the future make them recognize the necessity

for improvement in society; and the word *satire* can be used in all its connotations.

In the junior high school, students most likely have had a taste of satire on an understandable level in readings like Twain's *Huckleberry Finn*, perhaps Phyllis McGinley's *Death at Suppertime* (a satire on violent programs over the air), or Orwell's *Animal Farm*, a longer work of fiction.

One senior high school teacher checked with the selections offered in the grades below him and expanded upon the foundation built there. To introduce the study of a more sophisticated and detailed satire, *Gulliver's Travels*, he carefully prepared contemporary, introductory materials which were within the experience of the class, and also mimeographed study guides.

He began the study of *Gulliver's Travels* by showing his classes recent cartoons which criticized political figures and social problems, and by permitting the students to explain the artists' main ideas. He also read critical magazine articles and editorials as other types of criticism. The students volunteered opinions on the pertinence of each, and offered solutions to the teacher's question, "How well did the author put it across?" The teacher also requested the students to bring other such articles for a bulletin board display.

After this, a dictionary definition of satire was read, and the students were told about certain words that specifically applied to the field of satire, and wrote them on the chalkboard: caricature, lampoon, sarcasm, irony, exaggeration, ridicule, folly, foibles, vice, allegory, symbol. Using the word "irony" the teacher reviewed the various types of irony, some of which the students knew from a previous reading in the drama. One example written on the chalkboard read as follows: "If you work hard at the coming assignments, you may be able to do worse."

Next the students turned to the introductions, and the teacher explained why Swift chose two of them. Parts of the introductions were read and explained. The teacher gave hints as to how the satirist takes his position as a critic, sometimes remaining unknown, sometimes being identifiable. (Is Swift Gulliver?)

As they began the reading of the first voyage, the students were cautioned about Swift's extensive vocabulary. It was not necessary to use the dictionary for every new word, but to read for the enjoyment of a plausible adventure, noting how cleverly Swift took care of the details. Furthermore, the teacher explained incidents not footnoted in the story.

For their first encounter with the unabridged story, the teacher had prepared (1) simple questions to help his class follow the advancement of the story in Gulliver's first voyage, for example: Why didn't Gulliver try to escape after being captured by the Lilliputians? How did Gulliver escape? (2) general questions to provoke discussions: In the first voyage is Gulliver laughing gently at human beings or is he ridiculing them in a mean way? How does Swift want the reader to feel about Gulliver? (3) questions to serve as a review: What was Swift's purpose in making the Lilliputians small? What does Swift intend the reader to feel about Gulliver's actions and thoughts?

For each succeeding voyage a similar procedure was followed. There was no attempt to project the students into the philosophical conflicts in which Gulliver was involved during his lifetime; these are too difficult.

Some days before the study was completed, the teacher distributed a mimeographed list of activities from which the student might choose one. These were as follows:

- A dramatized satire on school life
- An essay supporting the use of satire
- A fable using a modern situation
- A suggestion from the students

At the end of Voyage Two the teacher had to make an important decision: should the study continue to the end of the book or be terminated? He polled the class, giving a brief preview of the remaining voyages and describing Gulliver's experiences which he had enjoyed, and which presented Swift's ideas about mankind. The class voted to continue.

After collateral readings were reported, discussed, and compared, the time for an evaluation was necessary. Before the teacher evaluated (tested) the results of his teaching, he reviewed in a lecture—the students filling in

the details—the general characteristics of satire:

- That it is pointed at the improvement of humanity by exposing its ills.
- That it is destructive rather than creative.
- That it deals with real issues, not probable ones.
- That satirists feel deeply about that which is engulfed by evil.
- That the writer hopes to leave the feeling that he is honest, sincere even in his most vitriolic criticism.

For the final assignment the teacher prepared two tests, one objective but unburdened by minute details, the other, the essay type like the following:

- What I found enjoyable (or detestable) in the satires I read.
- My understanding of the purposes of satire.
- What I learned about Swift's character.

The students selected only one topic.

Satire can direct the attention of the students to a more discerning observation of the serious national and world problems that need to be studied and remedied in their lifetime. They learn that some social injustices are not solved for a long time, that they are connected to past problems by the problems of today, that human instincts do not change.

The following books were recommended for further reading:

Fables in Slang by George Ade

Devil's Dictionary by Ambrose Bierce (Contains satirical definitions.)

Bromides and Sulphites by Gellett Burgess (Satirizes contrasts in personality types.)

I Can't Breathe by Ring Lardner (A girl rationalizes herself into an engagement with several boys.)

Babbitt by Sinclair Lewis (Satirizes the small town, successful businessman.)

Of Thee I Sing by Cole Porter (Satirizes American presidential election. What changes might have to be made in the original story?)

A Modest Proposal by Jonathan Swift (Offered only to superior boys who cannot be programmed for a high level section.)

Fables of Our Time by James Thurber

Macbeth Murder Mystery by Thurber (Toward what is the satire directed?)

Secret Life of Walter Mitty by Thurber (Story of a hen-pecked husband. Why do we laugh at him and yet give him our sympathy?)

Recordings: *Gulliver's Travels* (Jonathan Swift version) Caedmon 1099

READING AND WRITING THE SHORT STORY

Grade Eleven and Grade Twelve

A profitable study in depth of the modern short story can be an exciting and challenging experience for a mixed ability group of juniors or seniors if a comparison is made between methods of American and British authors, and if students are attempting at the same time to write their own short stories. From seventh grade on, students have been reading short stories with an eye to the action and its influence on the characters. By the time they reach eleventh or twelfth grade, they are mature enough to enter into the psychological and personality problems of the individuals; slowly but perceptively they become more aware of the skillful techniques used to achieve unique effects.

While his class enjoyed the fantasy, exaggeration, and humor of the tall tale spun by Benét in "The Devil and Daniel Webster," the teacher had this story serve as a review of all the basic elements of plot. The exposition presented the character of the hero and the fearful situation Jabez Stone finds himself in one sunny morning in New Hampshire of the nineteenth century. The colloquial conversation, the homely details of horses and drinking, the ex-

aggeration of Daniel's success and character, and the fantastic events of the trial captured immediate attention, as do science fiction tales of today. The tension between the hope inspired by Daniel and the demands put forth by Scratch complicate the rising action to the illuminating moment for the defender which leads to the reversal of Scratch's scheme. At this point, the teacher pointed out the difference between dramatic climax when Daniel discovers his error, and technical climax when the foreman delivers the verdict. The denouement in this story is particularly effective in that it carries the readers back to the beginning with Benét's exaggerated claims on behalf of the hero.

As the students read other stories with strong plot, they tried to identify the parts while they discussed the different approaches to construction and speed of action by American and British authors. Some of the stories studied were "Up the Bare Stairs" by Sean O'Faolain, "Bella Fleace Gives a Party" by Evelyn Waugh, "Early Marriage" by Conrad Richter, "The Enemy" by Pearl Buck, and one or two detective stories. On studying other stories suggested by the teacher, the students became puzzled when comparing the well-wrought plot of some with the formless movement of "In Another Country" by Hemingway, and "I Spy" by Graham Greene. Discussion directed to their own experiences led them to verbalize their gradual awareness that the greatest adventure of all is a person's discovery of himself and his world. By wide sampling they recognized that two of the outstanding interests of modern writers, touched by the psychological studies of Freud and his followers, are the themes of adolescence and the inner man. In this vein, some of the stories studied were "Early Marriage," "Sophistication" by Sherwood Anderson, "A Mystery of Heroism" by Stephen Crane, "Miss Brill" by Katherine Mansfield, "The Secret Life of Walter Mitty" by James Thurber, and "A Visit of Charity" by Eudora Welty. At this point, the teacher asked the students to commit to notebooks the rich world of their own lives as flashes of memory occurred. They then tried to arrange the incidents which led to the dramatic moments of insight. With the plot and theme in mind, they essayed an opening exposition, and so began their own stories.

By teaching narrative point of view the teacher took the opportunity to help students reconcile their desire to write sincerely and convincingly about personal experiences with the natural reluctance to reveal their personal problems. The benefits of the first point of view were easily discernible in "Christmas Morning," in which Frank O'Connor regretfully reveals the pain of the moment of truth when he understood that his hero father was "mean and common and a drunkard," and that his mother feared the same fate for her son. But they also noticed that family difficulties are discussed only as Larry has seen and heard them. They further noticed that although the Soldier in "In Another Country" takes first person stance, he is not the main character; the Major's problem and suffering can be learned only by what the Soldier-speaker has heard, seen, or inferred. The teacher pointed out that in using a third person the author may write either objectively or omnisciently. The stark, almost brutal, effect of this purely objective view was studied in "There Will Come Soft Rains" by Ray Bradford, in which all actions of humans must be inferred because all are dead. The omniscient author again has two choices: partial omniscience, in which he reveals the thoughts of one character as Thomas Wolfe did with Jody in "The Leader of the People," or complete omniscience, when the author knows and tells all. The stream-of-consciousness technique, a refinement of the third person limited view and concerned with certain problems of a certain kind of people, is not too common and few students at this level attempted it. A rewarding study was made, however, of James Joyce's "Eveline," in which the students learned about the action only through the thoughts and feelings of the girl as she tries to escape from her unhappy home. With the avenues of anonymity open to them, each student then took the writing angle most comfortable for himself.

The manner of the telling completed the discussion and required more or less time according to the ability of the class to understand implication. The teacher called attention to the intimate relation of the tone used by the author with the theme as he delineates character or describes setting. It was noticed that with the first paragraph of "The Devil and Daniel

Webster," Benét serves warning that it is a grass-roots legend by his use of contractions—"Dan'l," "ground'll," "You'll see"—and defines his theme with exaggeration but genuine admiration: "A man with a mouth like a mastiff, a brow like a mountain, and eyes like burning anthracite—that was Dan'l Webster in his prime." The class also discovered how setting, besides providing a backdrop, can create an emotional effect as in "The Lagoon," can give an illusion of reality as in "Celestial Omnibus," or can serve as a character as in "Sculptor's Funeral." The teacher called attention to the economy used in creating consistent life-like characters by straight exposition, by reproducing speech, by describing actions, by letting other characters speak, like Granny Weatherall, whose daughter Cornelia "always kept things secret in such a public way."

If by this time some of the class members had not yet exercised their initiative and written at least the first draft of their stories, the teacher allowed two or three class periods for writing and revision. During this time he conferred with writers in difficulty. The final versions of the original stories plus an objective test concerned with techniques and terms served as final evaluation.

POETRY: CONTRASTING TWO POEMS FOR A NORMAL GROUP OF STUDENTS

Grade Twelve

To promote an understanding and to add to a growing appreciation of poetry, a teacher effectively used the contrasting ideas in two poems in order to make vivid the central idea and the mood of the poet. To draw out this contrast, he decided to use Cardinal Newman's "Lead Kindly Light" and Henley's "Invictus." He felt that these poems met one of the problems of conscience with which man is often personally confronted, namely, the necessity of honestly making a choice when outside pressures, a strong personality, or a large group are against his thinking, or challenge his integrity. The hope of the teacher was that the students, too, would understand how two poets settled by deliberate choice their thinking on a serious issue in their lives; and, secondly, how the insights gained through this contrast of ideas might be stepping stones to future reading of poetry where personal integrity was at stake in choosing a course of action.

The teacher began the lesson by reading each poem aloud, the students following the lines in the text. When he had finished, he asked them for a preference. Then he distributed mimeographed sheets of questions to clear away any difficulties in the metaphorical language.

The questions used to provoke discussion for "Lead Kindly Light" were as follows:

- How do you know the poet was worried? Had anxieties?
- What mental struggle was involved? What choices bothered him?
- What lines reveal he was confused at the time of his writing the poem?
- To what conclusion does he come regarding the future?
- Explain the meaning of these words: morn, night, angel faces, distant scene.

The same procedure was used for the second poem, "Invictus."

- For what is the poet thankful in lines 1-4?
- How will he behave in life? Lines 5-8.
- What is his resolution in lines 9-12?
- To what conclusion does he come in the final stanza?
- Interpret the meaning of night, pale, fell clutch, place, shade, menace, gate, scroll, soul.

After the meaning of the language of the poems was clear, the class discussed the following questions relating to both poems:

- Is the meaning of the titles a contrast? Explain.
- What is the contrast in the main ideas of these poems?
- What kind of person does each poet reveal himself to be? Upon what does he depend for happiness?
- What is the mood of each poem?
- Is each personality needed in this world?
- Are the philosophies in these poems manifest in American life today?

Then the poems were read a second time,

and the teacher asked if anyone had changed his preference.

Before the discussion terminated, the teacher made certain, by further questioning, that the class knew that the two main ideas in the poems were two different points of view to some universal questions that man has asked himself throughout the ages: What am I to do in this world? By what principles shall I live my life? What is my responsibility to my fellow man? to the universe?

If programming conflicts placed a superior student in the normal group, the poems "Dover Beach" and "The Darkling Thrush" were suggested, with the student reporting to the class or writing his interpretation.

From the procedure used to analyze contrasting selections of this kind, it was evident the teacher's objective was to show how each poet was meeting a personal crisis with courage and expressing his feelings with appropriate language. There was no attempt to force one of the philosophies on the student. The teacher only wanted to be certain the poet was understood.

LITERATURE AND THE SLOW LEARNER

GRADE TEN THROUGH GRADE TWELVE

INTRODUCTION

For the purposes of this guide, a slow learner is a student who has a deficiency which prevents his learning at a pace and depth comparable to those at which an average or above average student works. This might be an educational, cultural, or physical deprivation which has slowed his learning processes. He is not to be considered a non-learner nor one who needs clinical, remedial, or individual attention. The slow learner is the student who is in the regular secondary school situation but who is unable to keep pace with most other students. Since many schools do not separate such persons from students of other levels of ability, it will be necessary to consider this guide as adaptable to the classroom containing all levels as well as to the one in which students are grouped homogeneously. Because of this consideration, many of the approaches may seem typical for the average class. This is certainly true. However, the expected depth of understanding for the slower student will be considerably less than the average student is able to attain, and the pace at which learning develops will be necessarily slower.

Since these students are painfully aware that other students, family, and even some teachers consider them to be failures, the teacher who sincerely desires to help the slow learner will avoid any situations which add to this unfortunate stigma. To this student, the classroom has been a place where failure is expected and interest and fun are non-existent. This further denies him security and a sense of belonging. The continued denial of his potentialities and the relegation to a position of inferiority by the teacher, whether directly or indirectly, will be obvious to him if he is kept from the common literary experiences, from class participation, and from the pride in accomplishment with something quite difficult that his more able associates are enjoying. Therefore, to achieve real success with the slow learner, these feelings should be reversed. He must gain respect for himself.

This reversal of attitude within the student might be accomplished in various ways. Because he fears the possible failures involved in competition, activities of the competitive type are best introduced gradually with individual attention whenever possible. Short, frequent evaluations, cooperatively constructed, in the form of private talks between teacher and student, informal papers relating to how a lesson has helped, or any similar techniques create an awareness within the student that he is achieving and that the teacher knows it, too. To continue to dispel his feeling of inferiority and to continue to build his appreciation for literature, the teacher shows respect for the slow learner's opinions and achievements through discussions, displays of student work, and through the use of his artistry, mechanical abilities, or any other particular talent. In addition, the slow learner is helped along the road to success in the study of literature through the wise use of audio-visual aids, pictures, cartoons, and other materials provided by the teacher and the students. He will appreciate and enjoy his literary experiences when they are rooted in situations he knows and understands, such as television programs, movies, local events, and people. These are just some of the ways in which a sincere teacher will seek to reverse the usual course of events which has plagued the slow learner throughout his school experience. He should not be undersold. He can learn and he can enjoy great literature.

In meeting the needs of the slow learner in the study of literature, these additional suggestions might be helpful:

- Motivation and interest must be intensified.
- A situation of pleasure and an atmosphere which encourages learning and success must be a constant concern.
- Goals must be realistic and possible.
- Pride in self and achievement must be a prime consideration.
- Purposeful repetition and frequent summary should be included in a slow learner's classroom experience.
- Approaches and work should be varied to capture attention.
- Assignments must be clearly stated and understood and must proceed from the known to the unknown.
- Sufficient time for guided reading is a necessity since these students are not familiar with the world of books.
- Major emphasis on characters and story should precede a limited study of style.
- An opportunity to say something should be provided as often as possible.
- Concrete examples which relate to the student's personal experiences will help him relate ideas.
- Summaries or condensations of difficult passages should be used discriminately, for abridgement where necessary. They serve as material to clarify, not to simplify.
- Works should be studied in their original form in order to build a feeling of equality with other students and to provide the literary experience as the author intended it.

SUGGESTED CONTENT FOR THE SLOW LEARNER

The content of any course in literature for slower learners should include a variety of literary experiences. It should not, however, be so exclusive as to set him apart from the average student. He can enjoy much of our common heritage, if only with a limited depth of understanding, but he must not be further deprived simply because he comes to us with deficiencies.

Obviously, there are works which would crush him with their weight, but there are many which will cause him to reach without falling. The list which follows contains literature of that sort, literature which is generally considered to be a part of our heritage. It is only suggested as content. The wise teacher may substitute freely with works of comparable quality, and he will also guide extensive reading from the supplementary list of materials for grades 10-12 which is found on pages 96-101.

Buck—*The Good Earth*
Eliot—*Silas Marner*
Gallico—*The Snow Goose*
Golding—*Lord of the Flies*
Lee—*To Kill A Mockingbird*

One of the following:

Hemingway—*The Old Man and the Sea*
Richter—*Light in the Forest*

Since there is a wide variety of material in this area, the teacher will select works which are on the level of understanding of the slow student. The choices might come from the Basic Content List for Grades 10-12.

ORAL REPORTS

Slower learners are capable of giving fine oral reports if the teacher's expectations are not too high and if the instructions and plans are carefully given.

One teacher used novels such as Hough's *The Covered Wagon*, Cather's *My Antonia*, and Harper Lee's *To Kill A Mockingbird*, selected from a list which he had prepared. (Ideally, there is a classroom library for this, but the school librarian will help to make a list.) The students were told that they would become the main character of the book and they could take a few minutes to tell about some other character in the book and about life at the time in which the novel is set. They understood that the teacher was not interested in the story as such. The teacher found that if he prepared and delivered an example of the desired talk this always helped the slow student.

The teacher was careful not to instruct them "to be careful in selecting the book since you will have to become the main character." Previous experience had taught him that this vague instruction meant little to some students who later presented themselves as dogs, horses, and other creatures. Instead, he instructed the students to "avoid selecting a book in which the main character is other than a human being and other than your own sex." They rarely misunderstood a set of clearly stated instructions which had been duplicated.

Two boys and a girl were encouraged to combine their efforts on *To Kill A Mockingbird*. They made their presentation as the three main characters of the novel after they had conferred with the teacher and had been given help in planning. Others were divided into small groups of two or three to set up question and answer discussions on a single novel. One child was the main character and one or two others who had read the same novel based questions on the book. This, too, was guided by the teacher in advance. It was profitable to allow time in class for preparation of this material.

At all times, the student audience was encouraged to ask sensible questions and they were delighted to address the speaker by whatever name he had assumed. These reports were beneficial to the speaker because he had read and organized some material, had made the novel a personal experience, and had communicated orally. He felt important. For the slow learner, this is vital.

RHYTHM AND FUN IN POETRY

In introducing slow learners to the enjoyment of poetry, the teacher wanted to capture some of the fun of verse and at the same time show the presence of rhythm. Knowing that all students, even slower ones, have a very real sense of rhythm and are admirers of finger-snapping, foot-stomping entertainers, the teacher decided that poetry might become a little more enjoyable if it, too, conveyed some of this excitement. He asked how many could snap their fingers if given a beat and almost every student responded. Those who couldn't were encouraged to clap their hands. The teacher varied the beat once or twice, and then he stopped the group and told them to open their books to "The Mountain Whippoorwill" by Stephen Vincent Benét. The students moaned over the idea of poetry in the middle of something that was fun.

Once again the teacher set the steady beat of a square dance rhythm and when the group was in full swing, he read the poem aloud. The applause at the end gave way to cries of, "Let's do it again, but let us read it." With fingers snapping and hands clapping, the entire class read the poem aloud, laughing when someone missed a beat. The teacher observed that some students who had done nothing in class before this were keeping pace with the group. A repeat performance brought near perfection. They begged for more and since he wanted to show them that more than one poem had rhythm, they turned to Vachel Lindsay's "General William Booth Enters Heaven." Here they set a march tempo and after a reading by the teacher, the group went through the poem together. Next he divided the group into sections and each section read a part of the poem with the grand finale becoming a full chorus of poetry and sound. The excitement carried over as the class ended. "Man, that was fun! I never liked poetry before." "It really had a beat."

To cement the idea that poetry can be enjoyable, the teacher rounded out these first days with poetry by teaching Guiterman's "Pershing at the Front," "archy and mehitabel" by Don Marquis, Holmes's satire, "My Aunt" and a few poems by Ogden Nash. Student opinions about poetry had changed. Literature could be fun.

TEACHING POETRY FOR IDEAS

Within the unit on courage as expressed in verse, the class read several poems which illustrate that a poet conveys ideas through his writing, and he does it in various ways. One of the poems was "Richard Cory" by Edward Arlington Robinson. They discussed his reasons for suicide. They saw that he lacked the courage to face life or to change it and so he died. The poet had given them a graphic picture of Cory as he was, physically and mentally. The poet had conveyed an idea. They saw it. They figured it out. Literature had done that for them.

Edgar Lee Masters' poems, "Lucinda Matlock" and "John Horace Burleson" showed the students how two people could stand on different sides of courage. They also served to deepen the knowledge that ideas exist in verse. One poet told of two conflicting ideas, and the students picked up Lucinda's "It takes life to live life" and related it to some of their biographies and poems. They remembered the ideas in *Our Town*. The formerly mysterious world of literary reference had come to life. Poetry was relating with other literary experiences and with something they understood—humanity.

As a final poem in the "courage" theme, the teacher selected Benét's "Portrait of a Southern Lady" from his *John Brown's Body*. Because the boys had thought men were the courageous ones in war, the poem served to dispel their bias. These slower students enjoyed discussing the strange contradictions in Mrs. Wingate's character, and they admired her courage. This a Snowy Evening," and "The Creation." poems like "Chicago," "Stopping by Woods on poem gave them great opportunities to find words which the poet used to convey the feeling of strength and courage. They were encouraged to use those words in sentences which carried the same general message as the poet had written. The teacher listed several other words such as *kindness*, *joyousness*, and *wickedness* upon which the students built image words. As a home assignment, the students chose one of the words listed and wrote a short paragraph using some of the image words to strengthen their ideas.

TEACHING POETRY FOR UNDERSTANDING OF IMAGERY

In order that the slower student does not miss the enjoyment poetry has to offer because of imagery, it is important to help him recreate sensory impressions as he reads. Because this type of student likes poetry that makes the common-place experiences of life vibrant and because he interprets new ideas in terms of what he knows and senses, he enjoys

In attempting to provide selections for many different levels and interests, one astute teacher presented a collection of poetry by different authors from which each student was asked to choose the poems he liked best, poems he wished to be read to the group. In this way the teacher became sensitive to the varying backgrounds of his students and was able to offer verse close to their interests and abilities. At the exploratory stage the poems were read for

pleasure, and no analysis was made. After much reading by the teacher, and also by some of the students who had indicated a desire to read on their own, the teacher said, "I would not want you to lose sight of the many sounds, tastes, smells, and feelings which are truly pictures stored up for you by the poet."

The selection "Stopping by Woods on a Snowy Evening" was read at this time with attention given to the skill the poet, Robert Frost, has in telling about the things he has observed. An example used was:

"The woods are lovely, dark, and deep.
The only other sound's the sweep
Of easy wind and downy flake."

The teacher asked these questions:

What words in this poem make you see something instantly?

Are there any words that make you hear sounds?

This is one way in which the teacher approached the teaching of poetry for understanding of imagery. Another way he used was to have supplementary selections which appealed to the likes and levels of the students. The teacher kept somewhere in the room a file of copies of poems which were not necessarily those used in the unit or lesson illustrating an aspect of poetry. The students were encouraged to read from this collection and also to add their own favorites.

A booklet to which students contributed favorite poems, and days on which everyone brought something he liked to read aloud to the group, were other devices used for slower students in stimulating interests and taking care of differences.

As the teacher continued to show how the poet intensifies language, a bulletin board display illustrating word pictures was used. Selections were chosen from these poems: "Sea Lullaby" and "Velvet Shoes" by Elinor Wylie, "God's World" by Edna St. Vincent Millay, "The Creation" by James Wildon Johnson. Sample illustrations asked for were:

Color image—"veils of white lace"
"white down"
"wide gray skies"
Sound image—"windless peace"

For reinforcing the concept of sensory language, and the use of metaphor and simile, the teacher referred to the use of open-ended sentences. He encouraged comparisons which create an image. For example:

The billowy cloud looked like a _____

Fierce as a _____

The trees were motionless as _____

Wild as a _____

"Sea Lullaby" was used as an example for thoughts stated in symbols or metaphor. To increase this appreciation more concretely, the students wrote lines of their own using color words, sound words, action words, a simile if possible, and a metaphor if possible.

Student interest was stimulated when the teacher took advantage of special opportunities for relating experiences to the feelings of his students. "Velvet Shoes" was read on the morning of a heavy snow. After a discussion on cities, a reading of Carl Sandburg's "Chicago" was delivered. Here students were asked to cite the images that help develop ideas. On a foggy morning the students enjoyed "Fog" by Carl Sandburg. Since the latter is a short poem the teacher found it appropriate to the very slow learner. Keeping in mind the characteristics of the slower student the teacher saw that each student had a copy of the poem. Concentration was placed on reading and on bringing out thought and feeling in this poem. The students were enthusiastic, and memorization of this poem came naturally. The students read their copies of the poem less and less until one student stated, "I can recite the *whole* poem all by myself."

The teacher knew he had a basis for evaluating the instruction given when he found that his students were reading more poetry, listing poetry on their own individual reading lists, purchasing recordings of poetry and sharing them at school, and asking when they got to school in the morning, "Will we be reading poetry today?"

BIOGRAPHY AND THE THEME OF COURAGE

The slow student does better work and un-

derstands literature more clearly when he can see some chain linking ideas together. There are many ways to do this, and one is the use of a human quality or emotion as a thread of interest. Because this plan is more effective with this type of student when the quality used is a basic one, such a chain of literary types might be built with "courage" as its center. This quality and the lack of it are known to him. He can relate to his own life and surroundings, and a double interest factor, so effective in the teaching of slower students, has evolved. This chain of literary experiences helps his thought processes stay on a road to understanding, and it is further strengthened by welding it to something he understands. Any number of other emotions and qualities would work as well as long as they are kept basic and are easily recognized.

Some weeks in advance of the starting date of a unit on biography, one teacher gave out detailed instructions concerning biographical readings. The students were told that when the time came they were to act as masters of ceremonies and were to introduce the subjects of their biographies as if for some honor or speech. This would not involve physical descriptions or anything of that sort. These people were great and the reasons for their greatness was what was important. Nothing is more graphic to a slow learner than an example, so the teacher gave a talk to illustrate his desire.

From a list including such books as *PT 109* by Robert J. Donovan, Marian Anderson's *My Lord What a Morning,* the autobiographical *Dr. Tom Dooley, My Story,* Shirley Graham's *Dr. George Washington Carver,* Bigland's *Madame Curie,* Gunther's *Death Be Not Proud,* and Jesse Stuart's *The Thread That Runs So True,* the students selected one and signed up for it. This avoided duplications. One small group chose *Profiles in Courage* by John F. Kennedy to use in a panel discussion introducing some courageous man of recent fame whose name they selected themselves.

After discussions based on readings in their anthologies, the class listened to a variety of student talks as planned. The panel was placed so that it broke the monotony of single talks and added variety. Some time was taken to discuss biographies and the types of people who make good subjects for them.

Students then interviewed each other and wrote a brief paper of a biographical nature which was followed by one about themselves. This served as a basis for a discussion on the differences between "what a man says about another man" in biography and "what a man says of himself" in autobiography. They could compare what the interviewer wrote with what they wrote of themselves. They enjoyed this comparison.

After the class discussed what all these great people had in common and "courage or bravery" was selected, they looked at the human quality and all its facets. They easily related it to personal experiences and to items they had read, heard, or seen. Some enjoyed telling about their own bravery. They were very intrigued by a view of those who lacked courage. Why? Who has it? Who does not? Do males have a corner on courage? When the students were sufficiently interested, the teacher led them to another literary type which shared this common theme.

THE NOVEL

One teacher distributed the novel, *The Red Badge of Courage,* to his students, and gave them a list of key words taken from the novel which he thought were not part of the pupils' vocabularies. The list was to be used as a bookmark. When a word was encountered, the students were to check it off. The teacher used these words wherever possible in his presentations, and he had the students write sentences using them. Additional lists were given as the readers progressed. This helped strengthen vocabulary.

The teacher asked if anyone could write several paragraphs on smuggling in Hong Kong, or deep sea fishing in the Gulf of Mexico, or professional modeling in Paris. The students answered that they could if they knew people who had done these things. If they had not, the teacher would have suggested the answer. Then he asked if they thought that the Paris model might do it better. The students answered, "Well, sure. She's doing it, and she's right there. We're not."

"Then how come Stephen Crane wrote so excitingly and realistically about war and cow-

ardice when he had never seen a war?" This led to a talk on Crane by the teacher. It is not always necessary to discuss an author, but Crane's youth and his incredible ability to live that which he never experienced was a wonderful lesson to students who felt bound in by deficiencies. It was a fine opportunity to illustrate that one can live, see, and otherwise experience untold adventures through literature. Crane had listened and read and had done it.

How Crane depicted Henry Fleming's discovery of himself is something a fellow teenager can understand and empathize with. This discovery is often painful but frequently rewarding in its outcome. Henry and the students found this out together.

The teacher encouraged discussions on cowardice and courage and on the possibility that one can overcome the former. Most people believe that a coward is always a coward. The students were eager to defend Henry's original failure by telling of his bravery in later skirmishes. They were advised to back up their statements with passages from the book. Students and teacher discussed Henry's acceptance of his companions' beliefs that he had suffered an honorable wound. Did he have a right to stand back and accept their praise? Should he have told them of his cowardice? Was he, therefore, a liar as surely as if he had said he had been wounded in battle?

They were particularly fond of the scenes in which Henry's honor is saved and he grabs the standard. The teacher read this aloud, as he had done with other scenes such as Henry's retreat, his return to safe ground, his discovery of the dead man, his envy of the squirrel who had a right to run, his shame, his return to battle, and his worry about what he would do when the fighting began anew. Discussions of setting, mood, and action followed these readings.

Structure of a novel is not beyond the comprehension of these students but the ideas and terms must be limited and not couched in technical terminology. This might destroy the joy of the literary experience. They are capable of seeing that a novel is quite unlike a short story, and they can understand the concept of climax, if not the actual word. They like to discuss where it occurs. That they have read the work in its original form, have learned more about people and ideas, have added to their vocabulary in a meaningful manner, have met Stephen Crane, and have related literature to life are accomplishments of which the slow student is proud. The teacher was delighted.

The class might end such a series of literary types on the theme of courage by telling which of the types and authors best relayed the message and how he did it. Why do you think so?

They might also discuss a paraphrase of Lucinda Matlock's line, "It takes courage to gain courage."

THE SHORT STORY

Though the teacher knew that he would be satisfied if his slower students found only enjoyment through literature, he hoped they would find a little more than fun. The short story is often given to slow students because some teachers think that it is easy for the class and about all they can do. This teacher wanted more. To accomplish this, the teacher grouped short stories in pairs or small groups by theme, style, or time. This helped the slower students because shifts in thought confused them. Some unity helped them understand more clearly.

Within a longer unit on short stories, the teacher taught Steinbeck's *Flight* and Hawthorne's *The Ambitious Guest*. These two stories spanned the history of the short story, and they contained similar ideas.

To interest the slower students in *Flight*, the teacher asked this question on the day the reading was assigned: "When does a boy become a man?" He allowed about 10 minutes of heated discussion before the bell rang. On the next day, the students were eager to continue the discussion because Mama Torres and Pepe had given them some assistance. The teacher encouraged them in this discussion since the class had found that literature had helped to "jell" their thinking. This was a new experience.

The class briefly looked at the setting and the people involved and then moved on to Pepe and his terrible problem. "Should Pepe have run? Why? Why not? Who was chasing him?" The teacher was sure to bring in the fact that Pepe's pursuers were never identified. The

class had wondered about this and were happy to find out that it wasn't that they had missed something. "What does this do for the story? Is it better because of the mysterious followers?" The students leaped at the opportunity to identify the pursuers. The teacher reminded them that the author kept their identity a secret. Steinbeck intended this mystery.

The session ended with two more spirited discussions based on questions, such as "Does Pepe become a man?" and "Are you satisfied with the ending?" Because many slower students empathized with the slow, plodding Pepe, they wanted to discuss his death. Some were deeply moved when the teacher read the final scenes.

The following day, the class discussed the untimely death of another young man. This boy was consumed by ambition and the desire "to be somebody," as the students put it. Once again, life took one of its ironic twists and death interrupted a dream. These slower students were used to this. They understood his desires, but they also realized that *his* dreams were not realistic. This was discussed thoroughly. "Is it not better to face reality than to go through life a dreamer?"

The class compared Pepe and the ambitious stranger and people they knew, and they found that Hawthorne and Steinbeck were not a century apart, nor are people different because they live in separate eras or places. Perhaps without realizing it, these slower students had learned something through literature which many people never learn.

TEACHING THE ESSAY

The teacher used some short essays or excerpts of longer ones in teaching slow learners the value and place of this type of literature in life. He loosely joined the essay with articles and short pieces of nonfiction because he wanted to familiarize these students with a form of writing so frequently seen and read in our everyday existence. He knew that they could share in this experience if they were guided into it, and he was sure that they would enjoy it.

Heraldry of the Range by Frank Dobie was one of the works chosen. It deals with the branding of cattle. The class had a very interesting conversation about modern symbols on cars and other merchandise, and then they discussed rustling and the clever changing of cattle brands. They were particularly fascinated by Dobie's illustrations of the simplicity of brands and by the ease with which brands could be changed illegally. Several students told of hearing about modern rustlers who used helicopters, and this led to the statement that branding is as modern as today.

The teacher drew the brand used by President Johnson on his ranch, and he told the students to collectively devise one for their school. After about five minutes, the students had several variations to present on the chalkboard. Since the tendency was to elaborate designs, the teacher commented, "Remember now, this is a little calf you are branding. You don't want your brand to *cover* him, just identify him. Now let's see if we can devise our own brands or one for someone we all know." Every student in class was busy, and several were sent back to the essay by the warning, "You won't want rustlers, so follow Mr. Dobie's advice about brand designs." The slower students needed the author's reminders. They reread those passages.

After some time, the students were encouraged to put their ideas on the chalkboard. No further urging was needed. The other students tried to figure out the names from the brands, or they tried to figure out ways to rustle cattle by simple changes. The experience was fun for the students and for the teacher.

This western tradition of branding led to a discussion of western customs and adventures. The students based many of their statements on western life from television and movies. This set the stage for the next day's true and thrilling account, *John Colter's Race for Life* by Stanley Vestal.

THE STUDY OF MACBETH

Since there has been an increasing tendency among some educators to assert that the slow learner cannot profit from a study of great literature, this section attempts to demonstrate that deft and perceptive teaching can make such literary experiences meaningful to these students. *Macbeth* has been selected so that the

ideas presented here in connection with this difficult work will be obviously adaptable to the more common literary experiences throughout grades ten to twelve. If it is assumed that the slow student cannot learn anything from these greater works, his literary deprivation is merely continued and increased. This must be avoided.

Of course, the slow learner will not be expected to attain any great depth of understanding, but his feeling of pride in accomplishment, while working with the same basic material as does the more able student, will greatly enhance his development in literary experiences and in self-esteem. Pride in himself, attained through the study of a great piece of literature, will motivate the student to further such experiences.

One teacher began to interest students by a discussion of the possible motives for murder and assassination. The students were urged to draw upon their knowledge of history, reading, movies, and television for a variety of motives. When the students had discussed these and had listed some of the more common ones, the teacher selected the ones which applied to this play and suggested that the class look at one of Shakespeare's murderers. No advanced reading in *Macbeth* was suggested since it would be beyond the students' ability and would thwart the purpose of such a study for these slow students.

Initially, the students followed along with the teacher and records to hear the language of Shakespeare. The entire first act was done this way. As they appeared able, the students were assigned scenes to read alone in an attempt to help them develop some feeling of independence. Most of the reading was done in class because the teacher was available to assist and to answer questions. At all times, while reading with the teacher and independently, the students were provided specific questions to answer, such as these:

- What do the witches say will happen to Macbeth and Banquo?
- Why do Malcolm and Donalbain run to England?
- Who talks Malcolm into returning, and what convinces him to do so?

The questions called for short precise answers not requiring extensive analysis. Frequent class discussions on what is happening and what people are doing, saying, and thinking in the play took place. Moreover, the teacher assigned frequent summaries by way of review. Where possible, these summaries were duplicated so that the students could see their work in print. The students felt proud when the teacher hinted that these summaries would help someone who is unfamiliar with Shakespeare.

The students also enjoyed discussions about the play as it might be if Shakespeare were living today. They were likely to consider a murder mystery at first, but with manipulation the teacher could steer them to other possibilities. Some went so far as to suggest that a man might "tell lies about his boss to ruin him so that the liar gets the job." Character assassination was not a part of their vocabulary but they knew people.

From previous experience in teaching *Macbeth* to slow students the teacher drew up the following activities and comments for advancing the students' understanding of Macbeth himself:

- Students act as reporters, writing brief articles on the various acts. Headlines might be written more frequently, after key scenes, to bring together ideas.
- Boys in class might write a letter describing some scenes as if they were members of Macbeth's army. For variety, some would write to mothers, some to younger sisters or brothers, some to friends. Girls might do the same, pretending to be servants in the household.
- A paper or discussion on a statement such as "I enjoyed *Macbeth*" or "I did not enjoy *Macbeth*" allows for the student to express opinion based on experience and allows the teacher to evaluate.
- Students might be encouraged to discuss or write a description of Lady Macbeth, or others. This allows for imagination.
- Frequent discussions on the characters and what they say and what is said about them is important. These children are in contact with people so they can associate characters with this daily experience.
- What is Macbeth's major fault? Lady Macbeth's?

- How do Macbeth and Banquo react to the witches?
- Discussion of "the perfect crime" and its implications is interesting.
- Discuss witchcraft, then and now.
- On what basis are good decisions made? Because Macbeth took the witches literally, he died. Might he have lived had he based his actions on facts?
- Compare and contrast characters. These children are able to perceive basic differences in people and they enjoy such activity.
- Since these students have had little or no experience in viewing plays, describe briefly the Elizabethan and modern stage. The students are particularly interested in hearing about Elizabethan audiences and in placing themselves there.
- Allow students who have studied geography to tell the class about Scotland and England. This feeling of importance is beneficial and encouraging. The teacher can always fill in details that are missed.
- Even slow learners are able to understand that a play has "high points," action, story, setting, and a "feeling." The teacher need not stress words like climax, plot, and mood, but the ideas are not beyond comprehension. They enjoy looking for these things.
- Determine the students' ideas about mood by asking them to decide what colors they would use for curtains at the back of the stage or for costumes. Association of colors and emotions has been basic to them from early childhood.

After some class preparation, another group of slow learners was taken to a theater to see a motion picture version of *Macbeth*. The students were so eager to be correct, they asked what to wear and how to act. They were overheard commenting on the poor behavior of some other students in the theater, and they were obviously eager to "do the right thing." The outing was not during school hours nor was it at a convenient location, but an entire class made the sacrifice to go. They were proud that the teacher thought they had the intelligence to understand the movie, and they were proud that this was in a public place with their teacher in attendance. The eager and meaningful class discussions which followed were reward enough for teacher and students.

If a trip to a public play or movie is not possible, though it is extremely valuable, the teacher might use some of the following audio-visual materials effectively:

- The recording of *Macbeth* with Maurice Evans and Judith Evans.
- The recording of *Macbeth* with The Old Vic Company.

LITERATURE AND THE ADVANCED LEARNER

GRADE TEN THROUGH GRADE TWELVE

INTRODUCTION

In any group, whether homogeneously or heterogeneously grouped, some students will be capable of handling more difficult work and of moving ahead at a faster rate than others. To be sure, these students share many common needs and interests with other adolescents and should never be pushed into work that is too heavy or mature, but neither should they be made to accomplish meaningless or repetitive assignments or to proceed in the same lockstep

as all others on their grade level. Provision must thus be made for differentiating the program to be offered in kinds of selections to be studied, depth of penetration, amount that can be handled meaningfully, and specific teaching techniques to be used. The following approaches should very definitely characterize the work with the more able students:

- Selection of a core of works of proven literary merit, with wide independent reading from extended reading lists.
- Consistent stress on the interrelationship of form and content and encouragement of mature, responsible literary interpretation.
- Instruction not only in how to read literature, but in how to talk about it, orally and on paper—structure, tone, point of view, techniques of characterization, irony, allusion, symbolism, imagery, ideas, wording, etc.
- Utilization of various devices (short quizzes, worksheets, private conferences) to avoid spending class time on basic considerations which able students can handle on their own, e.g., some matters of plot, vocabulary, characterization.
- In general, assigning prereading of a total literary work, then examination of the work as a whole through analysis, synthesis, and evaluation.
- Some directed work in handling literary terminology and criticism, while maintaining dominant emphasis on the student's own careful reading and ability to support his critical judgments by specific reference to the reading.
- Implementation of suggestions from the Advanced Placement Program syllabus for English and the Commission on English *End-of-Year Examinations* as workable.
- Use of assignments and evaluative devices which require the student not only to analyze specific selections, but to relate such elements as themes, structure, or methods of characterization of two or more works.
- A large proportion of writing assignments based upon literature, with at least one experience in preparing the longer documented essay based on depth reading in literature.
- Maintaining a balance between required and optional activities to give the able student enough time for himself to deepen his personal reading interests, to respond creatively to literature, and to get deeply involved in self-chosen reading projects.

RECOMMENDED LITERARY EXPERIENCES AND COURSE CONTENT

As more skilled and mature readers, able students in English can be advanced rather quickly to directed study of various literary types and styles and to a consideration of these types in relation to important periods of world culture. Thus, for example, they should come to perceive the short story as a distinctive American literary form, which they can trace through works of such writers as Irving, Poe, Hawthorne, Hemingway, and Steinbeck; or they should be able to examine comparatively the concept of tragedy in drama as represented in major works of the age of Sophocles, of Elizabeth I, and of the modern era.

As a minimum during the three high school years, able students should have the following experiences in the major literary types.

Drama

- Background study of the historical development of the theater, with special attention to characteristics and contributions of the Greek, medieval, Elizabethan, Eighteenth Century, and modern theaters.
- Readings in different dramatic forms: tragedy, comedy (satire, comedy of manners), realistic modern drama.
- Intensive study of significant plays from the major periods.

For Intensive Reading

Two Greek plays: *Oedipus*
Antigone

Three Shakespearean: *Julius Caesar*
Macbeth
Hamlet

One comedy of manners: *She Stoops to Conquer*
School For Scandal

One G.B. Shaw: *Saint Joan*
Arms and the Man
Pygmalion

One Ibsen: *Enemy of the People*
The Wild Duck

One of the following: Miller: *The Crucible*
Death of a Salesman
Williams: *The Glass Menagerie*
Wilder: *Our Town*

Choices For Required Extensive Reading

Four or five of the following:

Moliere: *The Doctor in Spite of Himself*
Tartuffe

Chekhov: *The Cherry Orchard*

Rostand: *Cyrano de Bergerac*

O'Neill: *The Hairy Ape*
Long Day's Journey

Lawrence and Lee: *Inherit the Wind*

Anderson: *Winterset*
Elizabeth the Queen

MacLeish: *J.B.*

Eliot: *Murder in the Cathedral*

Bolt: *A Man for all Seasons*

Kingsley: *Darkness at Noon*

Wide reading from collateral lists

Novel

- Intensive study of two novels (preferably one short, one longer work) each year, chosen from early and late Nineteenth Century and the modern period; from American, English, and world authors.
- Some attention to the historical development of the novel in both American and English literature.
- Analysis of the novel as an art form: varying narrative methods, structure, methods of characterization, stylistic and unifying devices.
- Exploration of the novel as a compelling illumination of man and the world he lives in.

For Intensive Reading

Twain: *Huckleberry Finn*

Dickens: *A Tale of Two Cities*

One Hardy: *Return of the Native*
The Mayor of Casterbridge

One Hawthorne: *The Scarlet Letter*
The House of Seven Gables

One novel of the '20's:

Fitzgerald: *The Great Gatsby*

Lewis: *Arrowsmith*
Babbitt

One world novel:

Remarque: *All Quiet on the Western Front*

Paton: *Cry, the Beloved Country*

Dostoevsky: *Crime and Punishment*

Choices for Required Extensive Reading

Four to six of the following:

Austen: *Pride and Prejudice*

Rolvaag: *Giants in the Earth*

One Eliot: *Silas Marner*
Adam Bede

Golding: *Lord of the Flies*

Faulkner: *Intruder in the Dust*

Steinbeck: *The Grapes of Wrath*

Wharton: *Ethan Frome*

Crane: *The Red Badge of Courage*

Wide reading from collateral lists

Non-Fiction: Biography and Essay

- Intensive study of one full-length biography of high literary quality plus numerous sketches which artistically present personalities of various times and places.
- Development of more discriminating standards for evaluating information and ideas in nonfiction.
- Development of increased appreciation and delight in great ideas as presented in philosophical prose.

- In each year, attention to the best stylistic practices and techniques of the skilled prose writer.
- Acquaintance with major essays from American and English literature as well as articles and essays from quality contemporary periodicals.

For Intensive Reading

One biography/autobiography for choice:

Bowen: *Yankee From Olympus*

Boswell: *Life of Johnson* (selections)

Sandburg: *Life of Lincoln* (one volume)

Franklin: Autobiography (selections)

Clemens: Autobiography

Required Extensive Readings

- Independent essay reading in library collections and quality periodicals.
- Independent reading of full-length biography/autobiography in each year.
- Selected speeches and documents from American literature.
- Selected essays from works of such writers as the following:

Addison and Steele	Leacock
Bacon	Montaigne
Benchley	Cardinal Newman
J. M. Brown	Orwell
Rachel Carson	Thoreau
Ciardi	Thurber
N. Cousins	Edward Weeks
Emerson	E. B. White
Huxley	Virginia Woolfe
J. W. Krutch	

- Selected articles and essays from contemporary periodicals, such as *Atlantic, Harper's, Saturday Review, Holiday,* etc.

Short Story

- Background study of the short story as an American literary type.
- Development of appreciation of the artistic compression—the singleness of effect—of the story story as opposed to the more general and complex novel form.
- Close analysis of several selections to develop reading skills applicable to longer fictional forms.
- Acquaintance with effective selections of major world short story writers of the past and present.

For Intensive Reading

Selections from works of the following:

S. Benét	Lardner
Cather	D. H. Lawrence
Chekhov	Maugham
Conrad	Poe
de Maupassant	Porter
Faulkner	Saki
Hawthorne	Saroyan
Hemingway	Steinbeck
Irving	R. L. Stevenson

Required Extensive Reading

Independent reading of short stories in library collections and periodicals, including works of such additional writers as the following:

Joyce	Ustinov
McCullers	H. G. Wells
Malamud	E. Welty
Tolstoy	

Poetry

- An enriching personal experience of reading poetry as man's best expression of his observations, emotions, attitudes, and thoughts.
- Specific instruction and practice in how to approach and interpret poetry.
- Acquaintance with major poetic types and important periods and writers in American and English literature.
- Close familiarity with selected representative American and English poems of the major periods of poetic development. including the modern.

For Intensive Reading

Works of major representative American and English poets, especially the following:

American:

S. Benét	Markham
Bryant	Masters

Dickinson
Frost
Holmes
Lanier
Lindsay
Millay
Poe
Robinson
Sandburg
Whitman

English:

Arnold
Blake
Brooke
Browning
Burns
Byron
Chaucer
Coleridge
de la Mare
Donne
Gray
Hardy
Houseman
Keats
Lovelace
Milton
Wilfred Owen
Shakespeare
Shelley
Tennyson

Modern American and English poetry, as chosen selectively from works of the following:

Auden
E. E. Cummings
Richard Eberhardt
T. S. Eliot
Robinson Jeffers
A. MacLeish
John Crowe Ransom
Karl Shapiro
Stephen Spender
Dylan Thomas

TEACHING ILLUSTRATIONS — ADVANCED LEARNERS

STRUCTURE AND UNITY IN THE GREAT GATSBY

F. Scott Fitzgerald's *The Great Gatsby* furnishes an excellent example for study of structure and unifying techniques in the novel. The teacher started by talking (lecturing to give practice in note-taking if desired) about the novel as an art form, emphasizing the fact that the novel creates its own world with events or plot, people or characters, and setting. The novelist selects all the elements he employs to tell his story, to introduce his characters, to make clear his theme or total statement.

For good students, after a preliminary suggestion that they look at the work as a whole, the teacher allowed a complete prereading, rather than assigning set numbers of pages per day. Some problems arose with the symbolism in *Gatsby*, and as these occurred they were listed for later class discussion. For instance, students sensed an importance in the Eckleberg sign over the ash heap, but they were not quite sure what it symbolized.

Basic to understanding the structure is identifying the narrator, and a class period was profitably spent in diagraming on the chalkboard the viewpoints from which a story can be told. Illustrations of the various viewpoints with quotations from books written in first person author, first person character, third person character, and third person omniscient viewpoints were made, with mimeographed materials prepared for this purpose. Discussion centered around the appropriateness and limitations of each viewpoint. Students understood viewpoint best if they were asked to write a short composition recounting a personal experience, (perhaps appropriately in the study of *Gatsby* an account of an exciting party which they have attended). The first composition was to be in first person author—their personal experiences. Then either as an individual composition or as group oral composition in class, some of the stories which were particularly effective were turned into narrative in third person character or omniscient, and into first person character accounts. Finally, after the prereading of *Gatsby*, the class was ready for discussion of Nick Caraway and the reasons for Fitzgerald's choice or narrator; Nick personally—influencing what he sees, his sympathies, etc.; the perspective or distance achieved by the choice; the unity made possible by the use of a single view.

The teacher was then ready to look at the plot structure, and students who had preread the book reacted with sudden insight when the teacher asked, "Did you notice that the entire novel is structured in a series of parties?" The chalkboard (or the overhead projector) was useful as the parties were listed, with notes on how each develops the plot and unfolds the central character. Dramatic realization occurred when students realized that the last party is actually Gatsby's funeral—to which no guests come!

At this point the teacher recapitulated and related the discussion to the original concept of the novel as art form. Students were ready to discuss the novelist's problem in choosing a viewpoint and in deciding on a structure which effectively carry his story and meaning. The discussion incorporated references to other novels which had been read in or out of class.

Class analysis then turned to the stylistic methods by which Fitzgerald unifies this structure, how he puts it all together to give the remarkable tightness which the novel possesses. (It may be too much to expect that such awareness of unity will assist in producing better student themes, but the groundwork is laid for a carry-over lesson in composition.) The principle of selection of details was introduced: Fitzgerald's (Nick's) observation concerning the "five crates of oranges and lemons" which arrive before a party, only to become a "pyramid of pulpless halves" by Monday morning; the minute observation of the cars, Gatsby's a "circus wagon"; the uncut pages of the books which line Gatsby's library shelves, the carefully descriptive names. The movement and restlessness are created by language which describes the parties, so that even the darkness is "unquiet," the men and girls come and go "like moths." The symbols were easily identified—students immediately saw the use of white: Daisy's convertible, her clothes, her dress, her child; Cody's yacht; Gatsby's house. They listed the symbols for wealth: Jordan's "golden arm," Nick's books on banking and credit, Daisy's voice in which Gatsby hears money. It came as a revelation when they discovered that the forgotten Eckl berg sign is a substitute for God to George Wilson, and they began to discuss the statement of the novel about the hollowness of men's materialistic lives, and what it is that other characters substitute for God.

Gatsby opened many doors for relating to other novels and selections; it offered suggestions such as these for projects or reports: the jazz of the Jazz Age; relationships between Fitzgerald's life and *Gatsby*; the economic boom and bust of the 20's. More philosophical discussion centered around such subjects as present-day materialism, the loss of a dream or of innocence, the role playing which caused Gatsby to change his name. These mature students liked philosophical discussion, and if the entire class could not afford the time, buzz groups were organized for free periods of the school day.

Topics for papers entailed using the text to cite supporting illustration—a documented paper from within the one work: The Image of Whiteness, The Symbols of Gatsby's Character, Gatsby—The Franklin Self-Made Man? Nick's Assessment of His Summer, The Irony of the Incorruptible Corrupted Dream.

Evaluation was secured by an essay test touching the technical aspect of novels generally, with some stress on terminology, plus an idea-essay involving support from the novel.

COPING WITH VOCABULARY IN RETURN OF THE NATIVE

The Return of the Native is a novel in which it is easy to bog down in overly exhaustive vocabulary study. Asked to keep lists, students might well produce up to 200 or more unfamiliar words, surely an overwhelming and unmanageable number. While vocabulary work must not be ignored, especially for the able student, it could just as well be approached indirectly through a series of assignments which simultaneously focus on analysis of specific elements of the novel. In fact, at the same time a class is discussing matters of plot, characterization, theme, and style, it could be picking up a great deal of new vocabulary in an interesting and natural way.

To get at matters of plot, for example, one teacher prepared a series of true/false statements, similar to the following, which utilized content vocabulary and which could not be answered unless students knew all the terms used:

- The mummers performed their roles in a rather perfunctory fashion.
- The reddleman was Eustacia's unwilling emissary to Wildeve.
- The barrow could be termed a salient feature of the heath.
- Clym accepted his lowly role as a furze-cutter with equanimity.

The students were also given some short-answer questions to prepare before class which required knowledge both of plot and terms, such as these:

- At which point, would you say, did the reddleman exhibit a dangerous degree of solicitude for Thomasin's welfare?
- How did Wildeve acquire his affluence?
- What did the heathfolk consider the most efficacious treatment of Mrs. Yeobright's wounds?

- Where would we be most likely to find bones of the dead: in acclivities, a tumulus, or a coppice? Explain.

Such assignments had the advantage of immediately taking care of some basic plot aspects, but also of pointing up reading confusions, providing the basis for varied class discussions, and indirectly leading the student to check on words unfamiliar to him, if not to others.

Character analysis, too, was combined with vocabulary study, particularly in the identification of basic character traits. Certainly such expressions as "stoic," "ascetic," and "austere" would be associated with Clym and "taciturn" and "estranged" with Mrs. Yeobright. A series of adjectives were listed on the chalkboard, including such expressions as "perfervid," "petulant," "saturnine," "sensuous," "langorous," "supercilious," and "sullen," and examined for their possible application to Eustacia Vye. Directly from these considerations grew a logical discussion of basic ideas and the philosophy of the major characters, pointing up pertinent terms, such as *Carpe Diem*, and passages in which various ideas are embodied. A limited amount of paraphrasing was necessary to get at key ideas and themes, especially those expressed in the opening chapter and the sections describing Clym, the "new face" of the future, and Hardy's views of man in relation to nature.

The highly allusive quality of Hardy's style became apparent in the first chapter and was necessarily dealt with for meaning and effect. To begin with, students were given a list of 10 to 15 passages from the novel and asked to interpret the allusion in each, then led from that point to a deepened examination of why Hardy has chosen to make so many references to Greek and Norse mythology and to the Bible. A few passages included were these:

"Here was a Scyllaeo-Charybdean position for a poor boy."

". . . had she handled the distaff, the spindle, and the shears at her own free will, few in the world would have noticed the change of government."

"The untameable, Ishmaelitish thing that Egdon now was it always had been."

"Thus he proceeded, like Aeneas with his father . . ."

"Festival fires to Thor and Woden had followed on the same ground and duly had their day."

Out of such study came an enriched awareness of the sense of tragedy that permeates the work, Hardy's emphasis on the supernatural and grotesque, and his perception of the historical past against which the fate of individuals seems to diminish into insignificance.

Having worked through a variety of indirect approaches to vocabulary development, the teacher stopped to measure growth, through an objective test calling largely for recognition of meaning and word relationships. He developed a list of word pairs and asked students to mark them S or A, depending on whether they are closer to being synonyms or antonyms, e.g., ascetic prodigal; salient/obscure; saturnine/sanguine; anomaly/congruity; effulgence/opacity. Another method he used was to provide a cluster of words and ask students to select four or five to relate meaningfully and chronologically to important character changes of a major character. The able student demonstrated that he had expanded his vocabulary considerably through these indirect approaches, and surely more permanently and effectively than through isolated study of long lists.

CHAUCER'S PROLOGUE AND THE TELLING DETAIL

One teacher's experience in awakening his students' appreciation for Chaucer's music and his use of the telling detail was to assign an above average class sections of the *Prologue* in Middle English, allowing them to make their own translations and adaptations. The teacher spent a class day on the language, and directed attention to source materials which are well footnoted. Needless to say, the translations were very free.

The awareness of Chaucer's use of details which characterize briefly and surely was increased when students were allowed free imagination in portraying the characters, reading in class their translated sections of the poem, and as they read appearing in costume, either partial or complete. When the teacher asked that

they pick out the single (or few) details which Chaucer uses to individualize the pilgrims, the Miller would appear with the wart on the nose, the Wife of Bath with her large and decorative hat, the Summoner with make-up to suggest the red face, the Doctor with a red and blue cloak, etc.

Discussion first centered around the author's careful selection of revealing and vivid detail which makes each character live eternally. Finding modern counterparts for Chaucer's pilgrims, artists' sketches of the characters, or critical comments on the methods of characterization served as excellent library practice. Character sketches of acquaintances became more effective composition assignments when the students tried to put into practice some of Chaucer's techniques of selection: "The Little Things Which Made Me Know My Aunt," "The Flaw In My Friend's Facade."

The detection of ironic detail followed such teacher-questions as, "What little thing which Chaucer tosses in sometimes changes the total picture he has given?" (The blustery Miller's "thombe of gold," the warm-hearted Wife of Bath's "wrooth" if any "to the offrynge bifore hire sholde goon.") Clear definitions of irony and satire developed from such questions as, "When does this little irony become satire?" "When is the satire harsh, when gentle?" "What then is Chaucer's tone?"

Following study of the detailed characterization came discussion of the medieval types the pilgrims represent. John Dryden's statement, "Here is God's plenty," served well as basis for an essay test in which students supported the statement by illustrating richly from the literary work.

Recordings and films (listed below) helped catch student interest, and eager readers easily went on to modern works in the Chaucerian tradition of collecting characters.

Films

Chaucer's England (EBF) 30 min. Pictures the pilgrims, locale for the *Tales*, and dramatizes the "Pardoner's Tale." Good for characterization and the teaching of irony.

Chaucer and the Medieval Period (Coronet) 14 min. Presents insights into medieval life; relates the *Tales* to other literary selections revealing the times; features scenes and costumes of the period.

(Both available in Wisconsin from BAVI)

Recordings

Beowulf and Chaucer (LE) Chaucer read by John Pope; good selections from both works.

The Canterbury Tales (TC) "The Prologue" and other selections read in Middle English.

(Both available from National Council of Teachers of English)

ENCOURAGING READING OF DRAMA

Drama can come richly alive in the classroom which encourages independent reading of plays of all periods and planned group sharing of what students have read. Developing the drama-reading habit is less difficult than it seems, particularly since, as Dr. Maynard Mack reminds us, ". . . drama is by far the easiest of all the literary forms to make exciting in the classroom . . ." and ". . . all things considered, it is also the most effective introduction to the pleasures of reading literature and the skills involved in enjoying it." As one enthusiastic high school student exclaimed, "Reading drama is like eating popcorn: once you start you can't stop!" Teachers need to get students started!

One teacher did this by filling the room with interesting drama collections, especially those in paperback; copies of *Literary Cavalcade* containing full-length plays; and bulletin board displays of play reviews, production scenes, pictures of leading theatrical personalities, and clipped articles from such periodicals as *Harper's* and *Atlantic* on the drama. Having read one or two plays intensively and having viewed the humanities film, "Theater, One of the Humanities," this advanced class was launched on a longer assignment of wide personal reading in drama, chosen from a rich list, annotated and enthusiastically presented by the teacher during part of one class period. As a record of their reading, students maintained a drama journal, noting for each play bibliographical information and a written comment which showed that they had perceived major characters, themes, and conflicts and also had done some reflecting on the play. Comments on community

productions, worthwhile TV performances, and full-length dramatic records were also allowed. Frequent spot-checking of journals and talking over plays with individuals or small groups, especially on days set aside for class-time reading, assured that students were making good choices and growing in interpretive ability.

Interest in drama reading particularly mounted when students were given class periods (scattered throughout a period of two or three weeks) in which to share their reading in varied and colorful ways. One or two days were spent on prepared panel discussions of plays which treat a common theme. The themes used were, "Facing Reality," as in Miller's *All My Sons*, Williams's *The Glass Menagerie*, O'Neill's *Beyond the Horizon*, Patrick's *The Hasty Heart*, Giraudoux's *The Mad Woman of Chaillot*, and Ibsen's *A Doll's House*, and the theme of "The Individual and Freedom of Thought," as approached in such works as Bolt's *A Man For All Seasons*, Millers' *The Crucible*, Lawrence and Lee's *Inherit the Wind*, and Kingsley's *Darkness at Noon*.

Other class periods were allocated as needed for "key scene" reading presentation, for which students worked in small groups to prepare a program to last absolutely no more than 15 minutes and to include a vivid introduction to a play they had chosen, an effective dramatization of what they had identified as its "key scene," and a justification of their choice. This project furnished a real test of sensitive reading and selective cutting!

Individual drama reading was shared creatively in still other ways:

- Preparation of tape records of especially dramatic passages
- Effective reading of passages that convey a specific emotion, such as fear, grief, hate, and terror, with the class identifying afterward the specific emotion expressed
- Individual or group reports on current community productions
- Short preplanned discussions on "What's New on Broadway," drawing on good contemporary articles and reviews
- Oral sketches on such topics as "Minor Characters Who Count"
- Persuasive talks: "You Read It, Too!"

Before submitting their journals for final evaluation, students were asked to prepare a formal bibliography of what they had read, thereby utilizing an important research skill within a natural situation. At least one prepared or impromptu composition was also assigned which drew upon their personal reading —perhaps a critical analysis of one play, a comparison of characters or themes in two different plays, or an analysis of some aspect of style in a single work, such as the use of comic or satiric devices. Students were asked to submit on 4"x6" cards annotations of plays which they would particularly recommend to classmates. This was found to be a particularly good way to evaluate overall growth in taste and interest in drama and to acquire a most valuable kind of reading list for future classes.

But emphasis on independent play-reading did not end when the journals were handed in. Plays were incorporated in the required or collateral reading lists of various literature units taught throughout the high school years. Students were also directed to biographies of famous dramatic personalities and playwrights, such as Moss Hart's *Act One*, Ruggles's *Prince of Players*, Marchette Chute's *Shakespeare of London*, and the Gelb's *Eugene O'Neill*, each of which stimulated additional play-reading. A class trip to a play was organized some time during the year.

Ideally, the teacher preferred to have his students discover drama directly in the theater, to have them experience the lasting impact to mind and emotions of a great play brought creatively alive before them. However, since this was impossible, he attempted to develop a generation of playreaders who could feel personally deprived without a flourishing community and national theater.

A Sample Student Collateral Reading List for Independent Reading In Drama

Anderson, Maxwell
- **The Bad Seed**
- **Barefoot in Athens**
- **Elizabeth the Queen**
- **High Tor**
- **Mary of Scotland**
- **Winterset**

Anonymous
- **Everyman**

Anouilh, Jean
- **Antigone**
- **The Lark**

Barrie, James
- **Admirable Crichton**
- **Dear Brutus**

Besier, Rudolph
- **The Barretts of Wimpole Street**

Bolt, Robert
- **A Man for All Seasons**

Capel, Karel
- **R. U. R.**

Caroll, Paul Vincent
- **Shadow and Substance**
- **The White Steed**

Chekov, Anton
- **The Cherry Orchard**
- **The Three Sisters**
- **Uncle Vanya**

Connelly, Marc
- **The Green Pastures**

Coxe, Louis and Robert Chapman
- **Billy Budd**

Duerrenmatt, Friedrich
- **The Visit**

Eliot, T. S.
- **The Cocktail Party**
- **Murder in the Cathedral**

Ferris, Walter
- **Death Takes A Holiday**

Galsworthy, John
- **Justice**
- **The Silver Box**
- **Strife**

Giraudoux, Jean
- **The Mad Woman of Chaillot**

Hansberry, Lorraine
- **A Raisin in the Sun**

Hellman, Lillian
- **Another Part of the Forest**
- **The Little Foxes**
- **Watch on the Rhine**

Housman, Lawrence
- **Victoria Regina**

Howard, Sidney
- **Dodsworth**
- **The Silver Cord**
- **Yellow Jack**

Ibsen, Henrik
- **Brand**
- **Ghosts**
- **Hedda Gabbler**
- **The Master Builder**
- **Peer Gynt**
- **The Wild Duck**

Jeffers, Robinson
- **Medea**

Kingsley, Sidney
- **Darkness at Noon**

Laurence, Jerome
- **Inherit the Wind**

Laurents, Arthur
- **Home of the Brave**

Levitt, Saul
- **The Andersonville Trial**

Lorca, Federico Garcia
- **Blood Wedding**
- **The House of Bernardo Alba**

MacKaye, Percy
- **The Scarecrow**

Macleish, Archibald
- **J. B.**

McCullers, Carson
- **Member of the Wedding**

Miller, Arthur
- **All My Sons**
- **A View from the Bridge**

Moliere
- **The Doctor in Spite of Himself**
- **Tartuffe**

O'Casey, Sean
- **Juno and the Paycock**
- **The Plough and the Stars**

Odets, Clifford
- **Awake and Sing**
- **Golden Boy**

O'Neill, Eugene
- **Ah, Wilderness**
- **Desire Under the Elms**
- **The Emperor Jones**
- **The Hairy Ape**
- **Long Day's Journey Into Night**
- **Marco Millions**

Pinero, Arthur W.
- **The Second Mrs. Tangueray**

Pirandello, Luigi
- **Six Characters in Search of an Author**

Rice, Elmer
- **The Adding Machine**
- **Street Scene**

Rostand, Edmond
- **Cyrano de Bergerac**

Sartre, Jean Paul
- **No Exit**

Shaw, George Bernard
- **Androcles and the Lion**
- **Arms and the Man**
- **Back to Methuselah**
- **Caesar and Cleopatra**
- **Heartbreak House**
- **Major Barbara**
- **Man and Superman**
- **Pygmalion**

Sherriff, R. C.
- **Journey's End**

Sherwood, Robert
- **Abe Lincoln in Illinois**
- **Idiot's Delight**
- **The Petrified Forest**
- **There Shall Be No Night**

Synge, John Millington
- **Playboy of the Western World**
- **Riders to the Sea**

Wilde, Oscar
- **The Importance of Being Ernest**
- **Lady Windemere's Fan**

Wilder, Thornton
- **The Matchmaker**
- **The Skin of Our Teeth**

Williams, Emlyn
- **The Corn Is Green**

Williams, Tennessee
- **The Glass Menagerie**

Wouk, Herman
- **The Caine Mutiny Court-Martial**

"MAKE IT NEW"—
THREE POEMS ON ONE THEME

Students enjoy discovering old ideas started in new ways, seeing relationships of their own lives and emotions to the past. Through the teaching of literary works centuries apart but all on a similar theme, students grasp one of the great realizations concerning poetic statement: that, as Pound says, each generation must "make it new." Through comparing poems on a similar theme also comes awareness of the relationship of form to meaning—for *how* each poet expresses his feeling makes a difference in *what* he says, even when the poems are all about a common experience of joy.

To illustrate the sense of joy in life, one class of advanced learners studied the three poems, "Psalm One Hundred," Browning's "Song" from *Pippa Passes*, and E. E. Cummings's sonnet beginning "i thank You God for most this amazing." In all three poems they experienced the same surge of joy and the security which comes from feeling that the world is good; yet each poem means this in a different way.

The class studying the three poems began with good oral reading. (This was done by the teacher and students beforehand so that the quality of the reading matched the joy of the poems.) Discussion began with reactions and with relating the expression by the poets to the students' own lives. "How do you feel when the world seems beautiful and right? Does joy ever overflow so that you long to express this feeling to others? More of our poetry seems to be born of men's sadness than of their joys; are these refreshingly happy? Note that all three poets express the feeling of renewed belief or certainty about God—does one naturally doubt in times of sadness, believe in gladness? Have you experienced doubt which has turned to belief? What caused the change?"

When preliminary comment remained centered on the poem, the teacher easily opened analysis of the individual structure and techniques of each poem by asking, "Do the poets write alike even if they are speaking of the same universal emotion?"

Analysis of "Psalm One Hundred" elicited awareness of these points of structure:

The poem is a series of commands—but the kind of commands of a reassuring parent, or of one who is confident and able to transmit that confidence to others. (Imperative verbs are found in lines 1-4, lines 7-8.)

The Psalmist follows the commands with statements of cause for joy, singing, etc. These statements come in lines 5-6 and lines 10-11, fittingly closing the poem.

The language of the Psalm was noted: in each of the first three lines there are synonyms for happiness—joyful, gladness, singing; the words for gratitude are varied—praise, thanksgiving, thankful, bless; the poet names the abstract qualities of the Lord—good, mercy, truth; other words suggest wideness and eternity—all ye lands, everlasting, and endureth. Central to the poem is the metaphor which sums up the relation of man to God: We are "sheep of his pasture." Students saw the "make it new" concept when they were brought to realize that this metaphor from the lives of agrarian people of long ago is quite different from the metaphor we might choose today. Finally, the total effect of the poem was assessed—the feeling of joyful confidence which comes from without, from the security of belief alone.

Browning's "Song" is, of course, one of the greatest statements of optimistic faith students will encounter in all literature. The poem is a series of statements, based (until the final lines of conclusion) upon observation. Students noted the ascendancy of statements and the poem's imagery, seeing how the observations prepare for the generalization. First "Pippa" observes the *rightness* of time: spring, day, morn, seven; the *rightness* of nature: "hillside dew-pearled," "snail's on the thorn." From observation—stated objectively, almost scientifically—comes the reassuring faith:

> God's in his heaven,
> All's right with the world.

Moving to the Cummings poem was easy, for it too expresses joy over the beauty of nature. The students noted that the poem is a prayer of thanksgiving. They were asked to decide what Cummings is thankful for. This question elicited the awareness that the poet's love of

nature is answered with subjective responses which cause him to burst into prayer (his poem).

Students saw the Cummings poem as a modified sonnet--then analyzed what each of the quatrains contributes: the first, thanksgiving for the day itself and the sense of affirmation which it brings; the second, the sense of personal rebirth, resurrection through experience of nature's beauty; the third, a glorification of the senses of man and belief in God through channels of physical perception. The final pair of lines, of course, states the poet's feeling of being fully alive, of living to total capacity. (The teacher helped the class relate the poet's feeling to that expressed by Thoreau as his purpose for going to Walden.)

Analysis of Cummings's language and sentence structure brought sharply into focus the purpose of "making it new." Students understood why three words in the poems are capitalized, where the pauses are so effective that they seem almost to suggest the breathtaking quality of the day's beauty, what the poet does when he bombards us with the rapidity of an unpunctuated line such as, "which is natural which is infinite which is yes."

In analyzing any poem, the teacher should decide when he has reached the point of enough. It is good, as John Ciardi suggests, to put the poem together with an oral reading after the discussion. If evaluation is necessary, it could take the form of an impromptu composition requiring that the student react or sum up, perhaps with a question such as this:

> The Psalmist's faith comes from his ancestral commands; Browning's from a sense of rightness in the objective world; Cummings's joy is primarily in his subjective response to unexplainable beauty.
>
> Using this statement as a start, prove its truth (or lack of it) in application to the three poems we have just read.

Still another test might be based on a fourth poem—introduced for the first time, preferably without the author's name, for analyzing and relating to the three poems studied. The teacher might simply encourage students to respond to the poetry with some compositions of their own, prose or poetry expressing their joyful appreciation of God's world.

APPROACHING THE PURITAN CONCEPT OF SIN IN AMERICAN LITERATURE

A prevailing thread running through American literature from its beginning is the Puritan concept of sin and the resulting intolerance for those who violate society's accepted and rigid standards. A unit of Puritan literature can successfully be introduced by illustrating the Puritan ideals which are often evident today.

To introduce his class to this literature, one teacher began with a reading of Shirley Jackson's *The Lottery*. The ironic injustice and the necessity to stone someone as society's scapegoat aroused intense discussion among the students. The story left the students feeling that they had not quite grasped all of it; thus it furnished a means to present the idea that an incident becomes—by way of Mrs. Jackson's telling it—the symbolic representation of one of man's basic drives. This mature class easily saw that just as the incident of the stoning is a symbol, so is the entire story a symbol for an aspect of life.

Enlarging on the currency of Puritan ideals, the entire class proceeded to a close reading of Arthur Miller's *The Crucible*, with part of the emphasis during approximately three days of discussion time upon the commentary of sin. Related to this concept, and, of course, to *The Lottery*, was the historical commentary on witchcraft and the witch hunting which still breaks out periodically. The play is an excellent example of symmetry in structure, and analysis of structure is second in importance to the major ideas, but it too builds for a later study of the novel, *The Scarlet Letter*. For instance, acts one and three of *The Crucible* are wild and marked by outbursts of emotion, while acts two and four are calm by comparison, with the action centering around the individuals rather than groups.

After laying the foundation with analysis of the modern perpetuation of Puritan concepts, the class was ready to return to the founders of the country with such questions as, "But were these concepts so severe originally? Why did the severity of judgment begin in the first place? Was such intolerance practiced?" A return to the historic origins of Puritanism developed understanding of the defenses built up by the Puritan groups who were themselves

persecuted, and furnished a good subject for one class period of straight lecture, with students given practice in note-taking. Puritan ideals were summarized, and discussion a second day dealt with related aspects of Puritanism: the goal of hard work, the beautiful order of rigid religious beliefs, the emphasis on education, the value of individualism and freedom. When time allowed, each of these characteristics led into some library reading.

The sermons and writings of the early Puritan period were colorfully preceded by reading John Steinbeck's description of his visit to a New England church from *Travels with Charley*, and by a brief analysis of the poem "New England" by E. A. Robinson. With the latter work the understanding that a literary selection is a symbol for life was reinforced, and the literal and symbolic meaning of the "frozen toes" explored.

Demonstration of Puritan writings came with analysis of passages from Cotton Mather, Jonathan Edwards' sermon *Sinners in the Hands of an Angry God* (analyzing oratorical techniques), comparisons of the Bay Psalm Book to the King James version of the Twenty-third Psalm (stressing differences in metrical pattern and the resulting effect), and samples from *The New England Primer* such as "In Adam's fall/We sinned all."

Early Puritan literature opened wider reading, individual reports, and projects with such subjects as these: the witchcraft trials, the life and journal of Samuel Sewall, the poetry of Anne Bradstreet or Edward Taylor, or John Eliot and the Indian Bible.

Collateral reading of books such as Bradford's *Of Plymouth Plantation*, Esther Forbes's *Paradise*, Alice Morse Earle's *Child Life in Colonial Days*, and Anya Seton's *The Winthrop Woman* led to good oral reports. A group of students undertook research on the persecutions of religious sects such as that which brought about the founding of Providence or the Antinomian Crisis, that involving the Quakers and the picture of them in Hawthorne's *The Gentle Boy*, and the Shaker settlements still in existence today.

This preliminary study of Puritan literature and some of the pervading influences spreading from it led naturally to a thorough study (with attention first to the novel as an art form but with links to this Puritan foundation) of Hawthorne's *The Scarlet Letter*.

AN APPROACH TO SATIRE THROUGH SWIFT'S A MODEST PROPOSAL

Too many good students are inclined to take the study of literature so seriously that when they do come across a piece of satire, they miss the point entirely. After independent reading of Swift's *A Modest Proposal*, for example, it is not uncommon to find a student incensed over the author's outrageous proposition. The stage is then set for an analysis of the purposes of satire and the satirist's method, particularly as exemplified in Swift's essay.

The first task one teacher assigned in teaching this selection was to have his class go back over the essay to look for clues that show what the writer says is not to be taken at face value. The first three paragraphs, to be sure, are deliberately misleading, but no one can mistake the shift into an ironic tone in paragraph four. This shift intensifies in succeeding paragraphs as Swift frames his ridiculous proposal in terms of cold logic, using facts, statistics, and personal testimonies as persuasive devices in the bulwark of his argument.

The choice of language was next examined, with special attention to the purposely offensive metaphoric treatment of human beings as animals, the use of such terms as "dam" and "sire" for mother and father, the words equating the body of the child with "meat," and the terms of cookery such as "roasted" and "broiled" when applied to human flesh. Analysis of the overall formality of the language, the progressive effect of horror and outrage through overstatement, and the legal trappings and phrases in which the proposal is couched left no doubt that the author means the opposite of what he says.

Students also were not allowed to miss the significance of Swift's speaking through the voice of another, a fact which becomes hilariously apparent in the last paragraph of the essay, or the innuendo concerning possible cannibalism in America.

After close analysis of the essay and its effect, students were ready to consider why Swift chose this particular method in presenting his ideas. They recognized that he succeeded in making his point much more effectively and memorably through the use of satire. In the process they also clarified their definition and understanding of satire as a corrective of human vice and folly. They discovered that the satirist does not hate the world, but rather cares deeply enough to try to improve it.

In the course of the study certain terms for satiric techniques were added to each student's critical vocabulary: satire and tone, understatement and overstatement (hyperbole), invective, verbal irony. Discussion of the differences between comedy, wit, and humor naturally arose.

Extended reading in writings of other eighteenth-century satire, both prose and poetry, was a logical outgrowth of the discussion. A particularly meaningful correlation was also drawn between Swift's treatment of the problem of overpopulation and that found in Huxley's *Brave New World* or in some of the very serious articles written on the same subject today.

AN APPROACH TO AUDEN'S "IN MEMORY OF W. B. YEATS"

Taken by itself, Auden's "In Memory of W. B. Yeats" is a highly rewarding poem for able students, especially because of its great variety in structure, tone, and ideas. A more capable group, however, can have a far richer experience by studying this poem in combination either with Shelley's "Adonais" or Milton's "Lycidas," both elegies of a very different sort. So approached, Auden's poem can provide a natural introduction to many aspects of modern poetry, to the elegy in its various forms, and to stimulating considerations about the nature of poetry and the poet's place in society.

One exceptional group which had had good background work in depth reading of poetry was asked to tackle both poems at once on their own, using two or three days for careful reading and preparation of a listing or extended description of basic differences in the ways the poems handle their subject. Absolutely no discussion of conventions of the pastoral elegy preceded the students' independent work. However, the teacher helped clarify troublesome passages and allusions, playing recordings of each poem, and checking over individual work to see how students were proceeding.

Given the opportunity to share their independent observations of the Auden poem and of "Adonais," alert students were quick to offer such comments as these:

> "Auden's poem seems almost deliberately cold and objective, while Shelley makes you feel the world has come to an end because the poet died."
>
> "Shelley gets off the subject here and there, but Auden stays more closely to his all the way through."
>
> "Auden actually brings out some of Yeats's personal faults. Shelley makes his subject seem really too good for this world."
>
> "The language in these poems is certainly different! Auden's poem sounds like a conversation except for the last section, while Shelley's is much more elaborate and eloquent."
>
> "Auden seems most concerned about the immortality of Yeats's poetry, Shelley about the immortality of the man."

Through such interchange and reexamination of both poems, the class arrived naturally and inductively at an awareness of the traditional conventions of the pastoral elegy used in the earlier poem and returned with a shock of discovery to Auden's poem to perceive that he has all the way through deliberately refuted these pastoral conventions and thereby demonstrated how he believes an elegy should be written. In section one, for example, they saw how Auden has undercut the impact of personal grief by showing the indifference of man and nature to the physical death of a single man—even a famous one. In section two, they noted that he mentions the deficiencies of the dead man, as the pastoral elegy would never do, and thereby makes him more convincingly human. In section three, with its unusual combination of "Jack and Jill" and litany rhythm, they now recognized Auden's intense belief that intolerant time may obscure the man but will perpetuate his poetry in the language and hearts of men. At no time, of course, did the compar-

ison of the two poems contribute to setting up one as superior to the other. What became evident is that each poet wrote in different times and circumstances, for different purposes and effects.

At this stage of discussion, it was logical to point out that the Auden poem exhibits a number of characteristics that mark it distinctly as a modern poem, surely different, at least, from those that would have been written by most Victorian or Romantic poets. Like many modern poems, it has avoided emotional climaxes by use of understatement and specific, almost technical language, such as "O all the instruments agree/ The day of his death was a dark cold day." It is also unlikely that either Shelley or Milton would have used such a direct expression as "guts of the living" (though Shakespeare and Donne would have!) or so startling a metaphor as political insurrection for a man's death. Further, as is characteristic in modern poetry, it has several shifts in tone and point of view, corresponding to its shifts in idea, rather than a uniform tone and pattern. Above all, Auden has refused to pretend to a personal grief he does not feel or have his tribute "belied with false compare." Like Frost, he knows that "Anything more than the truth would have seemed too weak."

A number of other modern elegies demonstrate a similarly effective use of understatement or unusual tone and were profitably read and compared: Peter Viereck's "Poet" (which closely parallels Auden's approach); Barker's "Sonnet to My Mother"; Roethke's "Elegy for Jane"; Richard Wilbur's "To an American Poet Just Dead"; and Whitman's "When Lilacs Last in the Dooryard Bloomed."

Growing naturally from a study of the Auden poem came considerations about the nature of poetry and the poet's place in society. Auden has made claims for poetry, yet placed limitations on what it can do, establishing a point of view that led to reading a number of other poems defining or commenting on poetry such as MacLeish's "Ars Poetica," Marianne Moore's "Poetry," Dylan Thomas's "In My Craft and Sullen Art," Wallace Stevens' "Of Modern Poetry," and Sandburg's "Ten Definitions of Poetry." All of these investigations, however, ultimately led back to Auden's poem, enforcing his assertion that, while individuals die and worlds crumble, the written word "survives,/ A way of happening, a mouth."

EVALUATION IN THE HIGH SCHOOLS

Hearing students say, "You know, I really enjoyed writing that test!" or, "That last question made me think about a new angle I'd never thought about before" is a rare, but coveted tribute to the teacher's power to make a test that also teaches. So often, though, testing on literature falls into a deadly pattern—a written examination after every unit of work, usually timed to meet a grading period deadline and structured for rapid marking and recording. Of course, written tests are necessary, but they are surely not the only form of evaluation, nor must they always be so formal or traditional. In fact, most testing could be eliminated altogether. After students have thoroughly studied a work and also written and talked about it, a test may well be superfluous or stultifying. Furthermore, every effort should be taken to eliminate the notion that sometimes develops that the major reason for reading literature is to be able to take a test on it.

For a change of pace, the teacher might try some of the following testing approaches to vary the traditional diet:

- Instead of giving the same test to everyone, assign different questions to different rows or have individuals write on one or two questions drawn from a box.

- Set up categories, as on TV quiz programs, and allow a student to pick the areas on which he feels most competent to write. For example, he could be given a choice of writing questions on two of the following areas—character, plot, style, theme—or poetry, novel, drama, short story, depending on the work handled.

- Do an occasional "take-home" test, permitting prepared writing on a selected number of questions constituting all or part of the test.

- Provide headlines and ask students to write different news stories to fit them which incorporate their knowledge of literature studied, e.g.,:
  "Two English Poets Elope"
  "Madame DeFarge Found Slain"
- Use an impromptu composition in place of regular test.
- Do group tests, permitting four to six students to work together to prepare a joint product.
- Have students prepare a designated number of short-answer and essay questions on a body of material, then try them out on classmates.
- Occasionally permit open-notebook tests (good for encouraging clear and systematic note-taking).
- Play recordings of prose and poetry selections without telling the author or title and ask students to link each with a writer, justifying their choices by reference to specific works and styles.
- Appoint a test committee to devise, administer, and correct a brief test for the rest of the class.

While few of these devices lend themselves to highly precise marking, they are very valuable for encouraging original and creative response, taking the monotony out of review, and giving students more ways of demonstrating what they know. Being graded too rigidly in an area as personal and sensitive as literature can spoil the whole literary experience for some students.

For able students, the regular written test, besides testing basic recognition and recall, should attempt to capitalize on and further develop their unique powers for working with abstract ideas, drawing relationships, and pulling together and organizing a wide range of materials. Of special value, then, are questions which call for synthesis, comparison and contrast, and application of knowledge to new and unfamiliar material. Following a poetry unit, for example, the best test for capable students is to interpret a poem they haven't seen before, or to compare and contrast two unfamiliar poems on structure, style, and theme. At the conclusion of a longer and more diversified unit, able students should have the opportunity to draw together their class and independent reading to illustrate understanding of major concepts and literary techniques. Following some work on Greek tragedy, for example, students could be given an essay question like this: "It has been said that a play is no tragedy if one weeps at its conclusion. Present a justification for this statement, illustrating your discussion with specific reference to at least two plays read in class or on your own." Regardless of the testing approach, however, all efforts should be taken to eliminate the excessive emphasis on grades that too often creeps into literature study and to make testing a more natural and even attractive part of the learning program.

PART THREE

THE LIBRARY

AND THE TEACHING OF LITERATURE

"The real test of what we do in literature will be the future reading habits of our students."

Lou LaBrant

The librarian and the teacher are partners in a tremendous undertaking: encouraging the desire to read, and building the habit of pleasurable and profitable reading in their students. It is the two working together that can make a success of the literature program. The classroom teacher is not only responsible for developing the skills of reading, but also for promoting the reading habit. In this enterprise, the librarian capitalizes on the interest which the teacher generates.

THE ELEMENTARY SCHOOL LIBRARY

As Walter de la Mare has said in so many ways, "I know well that only the rarest kind of best can be good enough for children. I know too that in later life it is just (if only just) possible now and again to recover fleetingly the intense delight, the untellable joy, fear, grief, and pain of our early years, of the all but forgotten childhood. I have in a flash, in a glimpse, seen again, a horse, a leaf, a daisy, an oak as I saw them in those early years—as if with that heart and those senses. It was a revelation."

If we thought of children in the manner described by de la Mare, we would never again give them the mediocre. Instead we would put into their hands only the books worthy of them, the books of integrity and vision, the books on which they can grow. Books which stir their imaginations and stretch their minds are the only ones which will help them to grow.

This is the purpose of an elementary school library. We will make sure that we offer only the best of every interest which a child may have, and at every grade level; this much a school library should mean to every teacher and librarian. But the word *library* within a school in Wisconsin may mean many things to many people. In small schools or isolated areas it may mean a few good books on a shelf in each classroom, well chosen but most inadequate to the needs of the child in the world of today. It may mean books placed in one room, the organization and distribution of which are allocated to one or more already overloaded teachers in the hope of a broader and more knowledgeable use of materials. This is an effort in the right direction but still falls far short of giving children books and guidance in a most essential part of their school life—a knowledge of the best of informational materials and the inspiration of good literature. The teacher in this situation may well feel like the horseman who rode off in all directions.

An elementary school library with a professional and knowledgeable librarian is a living, vital part of the school as a whole. In any well-planned program it is essential and not a luxury. It functions to help boys and girls to mature emotionally and intellectually through the opportunity to know and use good literature and materials in whatever form they find them.

Teachers and librarians know the kinds of reading experiences boys and girls should have in their beginning years. They recognize the child as an individual unique in the combination of those attitudes, interests, needs, and abilities that make him the person that he is. They understand that he may come from a home where books are complete strangers or from one where they are basic essentials of living. They take him where he is and accept the challenge to serve him well, to meet his particular needs and to help him to attain all of which he is capable. Much of the past from prehistoric times to the launching of the Vanguards is completely out of reach except through books, periodicals, films, pictures, art, music, and recordings. Yet through these the student can experience vicariously tremendous riches in knowledge, understanding, and historical background so vital to effective living and intelligent appreciation of today's problems. This cannot be accomplished through the next ten pages of any textbook. It is for this reason that the school library provides materials to meet the needs of its people who have every range of reading ability and with an almost infinite variety of basic interests. Not only does the library make materials available, but along with the work of the classroom it helps children to make use of their reading experiences effectively. To this end, or many times beginning, teachers and librarians hope to inspire the child to keep him enthusiastic about his reading. They want him to understand the significance of the changing ideas he meets, to be aware of differing attitudes and to learn to think reasonably about them. In so doing he forms sound opinions and avoids the prejudices which may result from the influence of home or from the failure to think. So from his first to his last day in school, this process of learning discrimination in his reading will be encouraged so that he leaves his first school as an individual who will continue to grow.

To maintain the library as an active force in this ever-changing process of education, the librarian working with the teacher (and too often they are the same person) will strive to improve the quality of reading. As an improvement in taste is an integral part of growth, the quality of literature which is provided for the child is most important. With good materials available the librarian often can by suggestion and encouragement lead a child to higher discrimination in his choices.

At every grade level, provision must be made for individual differences in both ability and interest. Often when a child does not find his first interest in a book he may enjoy a good film. A magazine may also be the answer. Finally all of these valuable tools are organized to make them readily available for classroom use in problem solving, for enrichment of classroom experiences, and for more informal but no less vital building of personal interests in individuals. Because of the difficulties encountered in bringing young readers to a point of understanding of a book or their being unable to express the real appeal which it has for them, teachers at times make use of the obvious surface answers such as, "It's funny," or "It's adventure," always keeping in mind that the less obvious aspects of these elements are underneath in children's feelings for a book. Although children should know and appreciate the old classics, they should have easy access and encouragement to read "modern day classics." They are not likely to read either unless a literary awareness has been developed in their beginning years.

The responsibilities and opportunities of the librarian are many. He knows the importance of a cooperative and often humorous spirit so that the library becomes an uninhibited extension of all classrooms; he knows how essential a well-chosen collection of books, periodicals, pamphlets, films, filmstrips, recordings, and tapes are to good work in the classroom and to the child as an individual, and works with teachers in their selection. He knows that a knowledge of the whole curriculum is imperative so that he has the ability to help teachers to an understanding of the literature which will make any study more meaningful. To search for materials to aid teachers' objectives is a continuous process. Any librarian knows the importance of working with and providing for a wide range of individual differences, taking each child as he is and helping him to grow. The librarian's urgency for the use of a wide selection of materials strengthens the teacher's belief that it is not enough to teach children how to read. Just as significant is the necessity of giving them something worthwhile so that they

may read. To be sure that a student learns in a functional way the benefits of being efficient in the use of the card catalog, reference books, and indexes in research will be a satisfaction to both of them. Attitudes of professionalism, when decisions as to materials must be made by both teacher and librarian, will greatly benefit the work that follows.

THE PRIMARY GRADES

KINDERGARTEN THROUGH GRADE THREE

The activity period in the school library is a time of day when primary school children may listen, read, see, and benefit from whatever insights and satisfactions they take away with them. Classes are scheduled for a definite time each week and boys and girls are free to go to the library at any time when other activities permit. The whole class coming at the same time gives an opportunity for group participation and also for individual attention. It is also a sure way to know that each boy and girl has at least one opportunity a week to enjoy the library. All too often the child who needs the library most is the one who needs the most practice in school skills, and unless he is scheduled, he would have little time to spend in the library. At the primary level this period is often planned by the teacher and librarian as a part of the class program for the children's enjoyment of literature. In some periods children listen while the librarian reads or tells stories or poetry. Often listening to a story will excite a child to want to tell a story of his own creation. Stories such as Robert McCloskey's *Blueberries for Sal* will give a delightful picture of the adventures of a little girl and a baby bear while both were hunting blueberries. The children feel the breeze of the sea, smell the fragrance of the shoreline pines, and delight in the enchanting pictures.

"Goodnight Moon," a poem by Margaret Wise Brown, brings the child to his own familiar room where to the three bears (his own clothes) using his chairs in the dark, to the clock and his socks, to the mittens and the kittens, to everything one by one and to the moon he says goodnight. We can know the effect of this poem when a little boy comes in the next morning and says, "I got up and went to the bathroom in the night and whom should I see but Mr. Moon, and I had to say goodnight all over again."

L. L. Brooke's "Johnny Crow's Garden" has given the fun of nonsense rhymes, the humor of the situation, and sympathy for both man and his pig. It is at this period that nonsense rhymes turn to humor and "the cow that jumped over the moon" is replaced by the realistic humor of A. A. Milne's "Christopher Robin." Humor which causes group laughter sets the tone for free enjoyment. "The People" by Elizabeth Madox Roberts can be the cause for imaginative thinking:

"The ants are walking under ground
And the pigeons are flying over the steeple
And in between—are the people."

A feeling of familiar things may come from Christopher Morley's "Smells":

"My daddy smells like tobacco and books,
Mother like lavender and listerine,
Uncle John carries a whiff of cigars,
Nannie smells starchy and soapy and clean."

The absurdity of the retelling by Marcia Brown of the old French tale *Stone Soup* is bound to quicken the imagination of primary pupils and may lead them to want to create their own imaginative stories.

This period is a wonderful time to talk about pictures, pictures that often give more enjoyment and understanding than the word stories. To the primary child pictures provide the first interest which leads him to eventually read and love the story. Pictures are timeless and afford great pleasure as a child's taste in reading changes. Pictures for children's books go from line drawings and woodcuts to the black and white of Wanda Gag, to the dainty children of Kate Greenaway, to the tiny and simple pictures in Beatrix Potter's beloved Peter Rabbit, to the marvelous complementing by Wesley Dennis of Marguerite Henry's horse stories. For poor readers the pictures tell the story, and for good readers they extend the story. Kindergarten children like most pictures but those pupils a little older select pictures most significant to them.

THE INTERMEDIATE GRADES

GRADE FOUR THROUGH GRADE SIX

It is essential to deepen the awareness of literature for children in the intermediate grades. They have already acquired some critical approaches to their reading assignments, and their interest in themselves and others has grown appreciably. They are beginning to feel the power of myths and legends, and they react enthusiastically to stories and poems that contain large doses of action. The middle graders possess a reverence of life and a sympathy for most of the living creatures, although they may not express their feelings or desires outwardly. Significantly, they have an admiration for courage, power, and independence.

The library period in the classroom and the use of the school library take on a new dimension for these children. It is here that they can expand their reading involvement in an independent fashion. They can find informational materials that are highly usable in the classroom. These children are deepening their awareness skills not only with the book characters they meet, but with the people they see and meet in daily contact. They are also eager to learn more about children their own age who come from other lands.

The interests that appeal to young readers are many. They enjoy the courage, cunning, and sympathetic elements in the story of Robin Hood. Personalities met in Kate Seredy's *The Good Master* mean much to many sensitive youngsters. They like the Good Master who has a great ability to influence and direct both people and animals without realization on their part. They like the disgust of Jansi for Kate when she shows her impishness. They react to the humor of the ridiculous situations in which Kate finds herself, and perhaps without knowing it they are upheld by the beauty of the writing of the author. The uproarious humor in Phil Stong's *Honk the Moose* is balanced by the sympathy of two boys for a starving moose in a precarious situation. The feeling of anxiety for the livelihood of the family in this pioneer Norwegian community is clearly expressed in the father's attitude toward the fate of the moose. The tenseness of the story in Armstrong Sperry's *Call It Courage* gives many readers a feeling for the traditions of the tribes in the Polynesian legend. The courage which Mafatu lacked was a necessity for the livelihood of the island. The fierceness of the boy's struggles will leave its imprint on the reader. *The Little House in the Big Woods* shows the strength of character of the pioneer Wilder family in the wilderness of northern Wisconsin. Sterling North's *Rascal* gives a boy or girl an opportunity to identify himself with the boy in the story of his love for his pet raccoon. Problems of a boy who lives in a crowded city were the cause for good discussion after the reading in class of Emily Neville's *It's Like This, Cat.* The story set in the heart of a modern-day big city concerns itself with the daily problems of growing up. The story is told in the vernacular by fourteen-year-old Dave, and in its simplicity reveals much of the inner turmoil of early adolescence. The class discussion following the reading of the story can help the boys know themselves better. *Charlotte's Webb* is really an essay in fable form which has a strange and lasting hold on children and adults. It has been discussed in classrooms time after time and even the art classes have become involved in the interpretation of the web.

Many books of literature for children at this age level have been well presented on tapes and film. Sometimes a boy or girl finds a first love of a book in this way. *And Now Miguel,* both as a book and a film, is a literary heritage which should not be missed by any child, not only for the introspective character given to Miguel but because of the stylized form in which the story is written.

One period a week devoted to literature will help deepen the awareness of intermediate grade children, but it is far too short a time and only a beginning.

BOOK SELECTION AND EVALUATION

Consideration in evaluating books for children can be summed up in four areas: literary quality, quality of content, suitability of style, and content and suitability of format. It is the responsibility of school librarians and teachers to consider the need to make available books and other materials which will implement and enrich the curriculum in all areas, to develop the appreciation of good literature, and to provide for personal interests and recreational reading of students. The criteria for selecting library materials shall be their educational value, their finest writing, and their ability to fill the needs of students. No book shall be excluded because

of the race, nationality, political, or religious views of the author.

The process of book selection and evaluation will of necessity be carried through in ways made available in existing school situations.

The plan described here can best be implemented in situations where several librarians and/or teachers may work together. It can, however, be changed to meet existing conditions in any school area. We all understand that the most valuable way to know a book is to read it and make our own evaluation. This process will, we might hope, be carried through continuously and as extensively as possible, but the books are all too seldom available. The next best process is in the use of standard professional book reviews and evaluations from numerous sources. A list of some accredited sources will be found at the end of this article. When these annotated and critical lists are divided among a group of teachers, librarians, or both, and each person is responsible for the materials in one source, a group can become acquainted with many materials in a comparatively short time. With a teacher or librarian appointed at the head of this group or committee good results will follow.

Members make annotated cards for the books to be presented to the committee from the source for which each individual is responsible. When a deadline is called (this time limit should be at the discretion of the group) all cards are called in. If the committee is large, a smaller, more workable committee from the same group may be chosen to do the final evaluation, culling for any reason any book which is not of immediate value and can wait for a later list. From the remaining titles an annotated buying list is made. Three favorable reviews may be a determining factor in placing a book on the buying list. If books are available to be reviewed and are favorably accepted by members of the group, they will also be placed on the list.

This annotated list is then made available to all rooms or schools, which are included in the group, for their choices which may be governed by their needs and budgets. This combined effort gives many points of view and also an opportunity for good discussion pertaining to the values of new materials. In ordering duplicates or replacements or for needs peculiar to one school or classroom, the responsibility lies with the person involved. This is just one way in which we can have a better understanding of the new books and their values.

SOURCES

The Booklist
American Library Association
50 E. Huron Street, Chicago

The Bookmark
The New York State Library
Albany, New York
$1 per year (5 issues per year)

Books for Young Readers
18288 Prevost Avenue
Detroit, Michigan

Bulletin of the Center for Children's Books
5835 Kimback Avenue, Chicago

Calendar
Children's Book Council
175 5th Avenue, New York
Free (4 issues per year)

Childhood Education
Association for Childhood Education Int'l.
3615 Wisconsin Avenue, N.W.
Washington, D.C.
$4.50 per year

Elementary English—Published by the
National Council of Teachers of English
508 South Sixth Street
Champaign, Illinois
$5 per year

Horn Book
Horn Book, Inc.
575 Boyleston Street
Boston, Massachusetts
$5 per year (6 issues per year)

Junior Reviewers
Edited by Eleanor B. Trampler
Box 36, Aspen, Colorado
$3.50 per year (Bimonthly)

School Library Journal
R. B. Bowker Company
62 West 45th Street
New York, N. Y.
$3.50 per year

State Reading List
Department of Public Instruction
State Capitol
Madison, Wisconsin

Top of the News
Children's Services Division of
American Library Association
2901 Byrdhill Road
Richmond, Virginia
$1.25 with membership

Wisconsin Library Bulletin
Wisconsin Library Commission
Madison, Wisconsin

PERIODICALS FOR ELEMENTARY SCHOOL CHILDREN

What of children's magazines? Are they worthy of a place in children's reading? They are expandable and timely. They are often the means by which reluctant readers become interested readers. They are a source of articles of current interest which are too recent to be found in books. Children's magazines can do much to establish interest and habits of reading. A careful study of children's magazines shows a steady increase in good articles and stories which are worthy of our consideration and a boon to the children's store of information and knowledge. Magazines with attractive illustrations and good stories by known authors will broaden and increase children's interest in reading. The *Subject Index to Children's Magazines,* edited by Meribah Hazen, 801 Palomino Lane, Madison, Wisconsin, is a good guide for locating excellent articles and stories in the children's magazines. The magazines listed below have much value to children in the elementary grades.

American Girl (Monthly) 830 Third Avenue, New York, N. Y.	$3.00
American Jr. Red Cross News (Monthly, Oct.-May) American National Red Cross Phoenix, Arizona	1.00
Arizona Highways	3.50
Arts and Activities 8150 North Central Park Ave. Skokie, Illinois	
Badger History (Monthly—school year) State Historical Society Madison, Wisconsin	2.50 (group rate offered)
Boy's Life (Monthly) Boy Scouts of America New Brunswick, N. J.	3.00
Beaver Hudson's Bay Company Hudson's Bay House 79 Main St., Winnipeg 1, Manitoba, Canada	2.00
Canadian Audubon (Bimonthly) Audubon Society of Canada 423 Sherbourne St., Toronto 5, Canada	3.00
Children's Digest 52 Vanderbilt Avenue, New York, N. Y.	5.00
Child Life (Sept.-June) 3516 College Avenue, Indianapolis, Indiana	5.00
Children's Playmate Children's Playmate Mag. Inc. Cleveland, Ohio 44105	1.50
Elizabethan (Monthly) Periodical Publications Breams Bldg., London E. C. 4, England	4.00
Golden Magazine (New and worthy of attention) North Road, Poughkeepsie, New York	4.00
Highlights for Children 2300 West Fifth Ave., Columbus, Ohio	5.95
Jack and Jill (Monthly) Curtis Publishing Company Independence Square, Philadelphia, Pennsylvania	3.95
National Geographic School Bulletin National Geographic Society 1146 16th Street, N.W., Washington, D. C. 20016	
Popular Science (Monthly) Popular Science Publishing Co., Inc. 355 Lexington Ave., New York, New York 10017	3.40
Wisconsin Tales and Trails 1722 Baker Ave., Madison, Wisconsin	5.00
Young Citizen (5 & 6) Civic Education Service 1733 K St., N.W., Washington, D. C. 20006	1.00

JUVENILE BOOK CLUBS

Arrow Book Club 33 West 42nd Street, New York, N. Y.	
Best in Children's Books 501 Franklin Avenue, Garden City, Long Island, New York	
The Book Plan 921 Washington Avenue, Brooklyn, New York	
Weekly Reader Children's Book Club Education Center, Columbus, Ohio	
Parents' Magazine Book Club for Children Parents Institute, Inc., 52 Vanderbilt Avenue, New York, N. Y.	

AIDS FOR THE SELECTION OF CHILDREN'S LITERATURE

About Books and Children	Bess Porter Adams. Holt, Rinehart and Winston
Adventuring with Books	National Council of Teachers of English Elementary Reading List Committee Champaign, Illinois
Aids to Choosing Books for Your Children	Alice Dalgliesh and Annes Duff Children's Book Council, 175 5th Avenue, New York
Arbuthnot Anthology of Children's Literature	May Hill Arbuthnot. Scott, Foresman
A Basic Book Collection for Elementary Grades	American Library Association 50 East Huron Street, Chicago, Illinois
Bibliography of Books for Children	Association for Childhood Education International 3615 Wisconsin Avenue, N. W., Washington, D. C.
Book Selection for School Libraries	Azile Wofford. H. W. Wilson Co., 1962
Books to Build On	Elvajean Hall. R. R. Bowker Co., 62 West 45th Street, New York
Children's Books too Good to Miss	May Hill Arbuthnot. Western Reserve U. Press 2040 Adelbert Road, Cleveland, Ohio
Children and Books	May Hill Arbuthnot. Scott, Foresman
Children's Catalog (with supplements)	H. W. Wilson Co.
Children's Literature in the Elementary School	Charlotte Huck and Doris Y. Kuh. Holt, Rinehart and Winston, 1963
A Critical History of Children's Literature	Cornelia Meigs and others. Macmillan
Favorite Poems Old and New	Helen Ferris. Doubleday
Good Books for Children	Mary K. Eakin, ed. University of Chicago Press
Growing Up With Books	Library Journal, 62 West 45th Street, New York
Language Arts for Today's Children	National Council of Teachers of English Champaign, Illinois
Reading Teacher	International Reading Association, Newark, Delaware
Parents' Guide to Children's Reading	Nancy Larrick. Doubleday
Poetry in the Elementary Classroom	Flora J. Arnstein. Appleton-Century, 1962
Reading Ladders for Human Relations	Muriel Crosby. American Council on Education Washington, D. C.
Selected Books of the Year for Children	Child Study Association of America 9 East 89th Street, New York
Subject Index to Books for the Primary Grades	Mary K. Eakin, como. American Library Association
Subject Index to Books for the Intermediate Grades	Mary K. Eakin, comp. American Library Association
Teacher's Guide to Children's Reading	Nancy Larrick. Doubleday
The Unreluctant Years: A Critical Approach	Lillian H. Smith. American Library Association
The Wonderful World of Books	Alfred Stefferud, ed. New American Library of World Literature
Your Child and His Reading: How Parents Can Help	Public Affairs Pamphlets, 22 East 38th Street New York

See also "Aids to New Books of Literature"

THE LIBRARY IN THE HIGH SCHOOLS

Close cooperation of the teacher and the librarian is essential to the development of a guided individual reading program. Building the program requires considerable use of varied library materials which include encyclopedias and such materials as pamphlets, films, filmstrips, slides, recordings, pictures, and periodicals.

Certain responsibilities belong to the teacher, who should be aware of new materials and should make recommendations of titles to be purchased for independent reading in sequence. Well in advance, the classroom teacher furnishes the librarian with unit outlines, a list of library materials needed, and the approximate dates when they will be needed. An organizable, workable plan for the independent reading of the students should be given to the librarian. The teacher should also communicate regularly with the librarian concerning individual reading problems of the students. The literature program should be planned so that library skills develop naturally and meaningfully. Students should be encouraged to use the resources of the central school library and the classroom library and to develop their own personal libraries. Extremely important is the fact that the teacher should listen to and guide the incidental, individual student discussion of the book he is currently reading.

The responsibilities of the librarian are similar in many respects to those of the teacher. The student should always be encouraged to talk about the books that interest him. The librarian, too, will listen to and guide the incidental, individual discussion of the book the student is presently reading. In addition to encouraging students, the librarian purchases and makes available suitable materials and works closely with the teacher on bibliographies and booklists.

At the junior high school level the librarian presents general instruction in the use of the library and its materials to classes during English classtime, and the teacher plans assignments that help develop student independence in the use of the library skills. Junior high school students should become familiar with the following library tools in the field of literature: *Biography Index, Current Biography, Essay and General Literature Index, Index to Poetry, Short Story Index, Readers' Guide to Periodical Literature, Literary Curiosities,* and quotation collections such as those of Bartlett, Putnam, and Hoyt.

By broadening their application, students in the senior high school become more adept in the use of the library tools listed in the preceding paragraphs. At this level students may need help in using more mature and diversified periodical literature. Inasmuch as students now make greater use of source materials, they must be made to realize that they have the responsibility of indicating the source of quoted materials and that they cannot offer these materials as their own.

Separate sections following describe sequential and cumulative programs that seek to advance understanding, enjoyment, and appreciation of literature in the junior and senior high schools.

LISTENING AND VIEWING IN THE LIBRARY

While the library is regarded primarily as a place for reading, many other activities may be going on at the same time. The listening room has become a very popular place. For example, students gather in groups of two or three to listen to T. S. Eliot's *Cocktail Party* and follow the recording by using a copy of the drama. They hear good interpretations, and many who were not especially interested in drama before have become very much interested. This has worked very well with seniors who were made fully aware of the purpose of listening beforehand by the teacher.

To supplement a study of short stories which show life in New England, students are required to view filmstrips on the homes of several New England writers. This is done in the library in groups of three or four. The filmstrips are made the background for group discussion in the classroom toward the close of the period given

to the study. Having the discussion toward the close of the time allows all class members time for getting into the viewing room at the library to get this done.

Students are also allowed to take filmstrips, slides or records home for further viewing and listening on an overnight basis.

LIBRARY CLUBS

Library clubs are often very successful at the junior high school level. The common practice is to select members on the basis of scholastic ability; however, there is a growing feeling that enthusiasm, interest, and willingness to learn are equally important. Care should also be taken that the membership does not become too large. If the interest runs high, two clubs might be more effective. If the librarian in charge is inexperienced, the suggestion has been made that the number of student aids be limited to two per period when the library is open.

Some time spent on library duties should be a requirement for membership in the club, but the librarian should always remember that this club is organized primarily to help the youngster grow in the world of books. Another membership requirement might include being responsible for one of the suggestions listed below or some which are similar:

Following are some suggestions which might make interesting club meetings:

- Informal discussions of new books
- Reports of new books for the school paper
- Exchange of ideas for seasonal and current literary bulletin board materials
- Reports from classroom teachers and the student council on areas for improvement of library services
- Consideration of questions pertinent to the improvement of library services from a student criticism and question box
- Consideration of current events related to authors and literature
- The organization of a paperback shelf and possibly the sale of paperbacks.

CENSORSHIP

With the use of wide reading programs, paperback books, and contemporary writings in the literature program, teachers sooner or later become faced with the problem of some citizen (usually but not always a parent) objecting to this or that book which is being read in class, is in the library, appears on a reading list, or is being read by some "progressive" student. A study by Lee A. Burress, Jr. of Stevens Point indicates that "the pressure of censorship is a prominent part of school life in Wisconsin."

In order to best serve the public, their students, and the teaching profession, literature teachers should be aware of plans that will keep censorship incidents at a minimum and thereby protect the students' right to read and the teachers' right to teach. The National Council of Teachers of English, in its recent statement on censorship, *The Student's Right to Read* (stock no. P56-56: 25¢ each), recommends that schools adopt a two-step program: (1) The establishment of a committee of teachers to consider book selection and to screen outside complaints. (2) A vigorous campaign to establish a community climate in which informed local citizens may be enlisted to support the freedom to read. In this short booklet, the NCTE plan of action is fully illustrated. Teachers are urged to obtain copies and undertake a program that will involve the school and community in guaranteeing teachers' freedom to teach and students' freedom to learn.

AIDS FOR THE SELECTION OF LITERATURE

Books for You. A reading List for Senior High School Students. Champaign, Illinois: NCTE. Stock No. P 56-12. 40¢ each.

College and Adult Reading List of Books in Literature and the Fine Arts. New York: Washington Square Press, Pocket Books, Inc., 1962.

CROSBY, MURIEL (ed.). *Reading Ladders for Human Relations, fourth edition.* Washington, D. C.: American Council on Education, 1963.

EMERY, RAYMOND C. and MARGARET B. HOUSHOWER. *High Interest—Easy Reading for Junior and Senior High School Reluctant Readers.* Champaign, Illinois: NCTE, 1965.

MERSAND, JOSEPH (chairman). *Guide to Play Selection,* second edition. New York: Appleton-Century-Crofts, 1958.

Reading List of College-Bound High School Students, revised. Milwaukee, Wisconsin: Wisconsin Council of Teachers of English, 1965.

ROOS, JEAN CAROLYN. *Patterns for Reading: An Annotated Book List for Young Adults.* Chicago: American Library Association, 1961.

WALKER, ELEANOR (ed.). *Book Bait: Detailed Notes on Adult Books Popular with Young People.* Chicago: American Library Association, 1957.

WEBER, J. SHERWOOD (ed.). *Good Reading.* New York: Mentor Books, New American Library, Inc., 1964.

Your Reading. A Reading List for Junior High School Students. New York: New American Library, 1966.

THE EXTENSIVE READING PROGRAM IN THE HIGH SCHOOLS

READING MOTIVATION

The normal student in the high school is one who needs motivation and who will respond actively to realistic presentations.

Therefore, it is the responsibility of the English teacher to be alert to any student reaction which will enable him to fulfill a need or maintain an interest in an area of reading. There ought to be no fear of the teacher's permitting a student to read too much. The value of such permissiveness in selecting personal reading for pure enjoyment or curiosity's sake from extensive reading lists has been borne out by much research. In fact, there is nothing wrong in the teacher's allowing a student to read to a surfeit in one type of story until he becomes aware of the simplicity of the action or plot, the shallowness of the typed characters, the sameness of a very general style of expression. He will tire in time of the story as a simple tale of action or conflict with the inevitable happy ending or moral.

In one class a pert sophomore girl, when the teacher was checking voluntary reading, said, "This is a love story. I can read one a night—if the story is right."

The teacher recognized this opportunity and related the incident to the librarian who compiled a list of many titles of wholesome but varied romances, from simple narratives to more involved conflicts of personalities and problems of adjusting to real living situations, not always with the ending a happy or successful one. The teacher should not be afraid of students reading some poor works, thereby eventually setting for themselves standards for judgment with novels demanding more maturity. Poor literature can set criteria for knowing what good literature is.

Since incidents of this kind in or out of the

classroom are rare, and in this case, applied only to girls, the reading interests of boys must be included. To wait for such expressions of student reaction would be a rather haphazard way of augmenting the reading of literature. Nevertheless, a realistic situation, with the help of the students, can be planned.

At the beginning of a semester the students might spend several class periods in the library with the teacher and librarian examining publishers' lists of books and advertisements, using standard book lists, even new book jackets. In the process of doing so, authors, titles, publishers, and price can be written on 3" x 5" slips of paper, the student signing his name.

When all titles have been compiled, the list might be referred to the students again in order to thrash out what titles should be purchased immediately, if they are not in the library.

Such a list of books could be used for summer reading, perhaps with the motivation of a "summer reading club." Upon the return to classes in the fall, students can write brief comments to be placed in booklet form for their peers to make selections.

After having had experiences with many kinds of books, by their senior year students should be able to choose more mature reading, to be more critical and discriminating in their tastes.

The following suggestions for promoting reading among secondary school students come from the Racine Public Schools:

- The English classroom should be filled with books. Make books easily accessible to students—in shelves, on tables, window sills, etc. Feature books in the news, ones from which current motion pictures have been made, a Pulitzer prize winner, and ones dealing with current national problems. Students surrounded by books may get the impression that books are a necessary and inescapable part of life.
- Every student should have a book always at hand to read when time is available in class.
- Requirements should not specify numbers of books to be read. What is expected of a student depends on his reading taste and ability, home conditions, eyesight, courses, and future plans. Four books a semester are about average; however, many students read eight or more. The aims stress habit, growth, and judgment.
- A cumulative reading record might be kept. Such a record is helpful to both the teacher and the student. Each student could keep his own record. When a student is promoted, the record is helpful to the next teacher.
- Book reports might be kept on card files to be consulted by students at any time. The students could record on cards such items as these: book title, author, type of book, theme or scope, interesting incidents, students' opinion (specific ideas), a summary in two sentences. (The teacher may devise his own report here.)
- Annotated bibliographies may be prepared to be used by the other students. The bibliographies will give the title, author, setting, general type, one sentence summarizing the plot, and evaluation. This would be excellent both for a summer reading list and for the students next year.

REPORTING A READING EXPERIENCE

If students are to enjoy literature and make reading a lifetime habit, they must have significant experiences with literature. They must also learn how to read literature. In secondary schools growing emphasis is placed upon character and ideas. There is also an increasing awareness of structure. Students are learning to recognize an author's craft and the elements of his style.

Realizing that the independent reading program is often defeated by stereotyped patterns of book reports, the teacher should use book evaluation techniques that produce intelligent and appreciative reactions to literature.

The following list compiled from numerous articles in the *English Journal* and from a list produced by the teachers in the Racine Public Schools should provide teachers with the types of experiences that will allow sensitive and intelligent, as well as stimulating, responses on the part of the students.

- Conference with the teacher. Each teacher should have at least one conference with every student in which he tries to guide the

student's reading. Having the first book report made orally to the teacher furnishes an opportunity for getting better acquainted with the student, and in a friendly manner, guiding his reading. Part of the conference should concern future reading plans.

- Within two days after completing the reading of one book, the student should have secured and begun to read another book; he should be encouraged to regard reading as a vital part of his English work, not outside reading but inside reading.
- Personal association. Have the students write short answers to one or more of the following topics which are designed to link the book read with the students' own lives:

1. Tell how the book helped you to understand yourself.
2. What scene was most concerned with your life, your experience, your hopes, your ambitions, your joys, sorrows, fears, etc.?
3. What new phases of human nature have you discovered?
4. Are the people of the story similar to, or different from, the people you meet in every day life? How?
5. Are the things that happen to these characters more or less exciting, interesting, complicated, depressing or inspiring than the things that happen to you and to the people you know? Explain.
6. How did the people in your story serve to give you a vision of improvement for yourself or for your world?
7. State an important problem that one or more of the characters is faced with, and tell whether each solves his problem successfully. Explain.
8. Show how your book illustrates the statement: "The slightest incident can alter an entire life."
9. Give illustrations to prove this statement: "From reading (supply the title and author of your book) I have gained a greater sympathy and understanding of the thoughts and feelings of people who are not exactly like people I once misunderstood." Why I would like certain people to read this book—old, young, rich, poor, contented, handicapped, timid, reckless, selfish, successful, beaten.

Have the students select one of the following topics:

Take a quotation out of the book and then write a story of a moment of your own life that is related to the quotation.

Universality: Write about a decision of yours which required a choice similar to that faced by a character in your book.

In a personal narrative, imagine that you are one of the main characters in the book. Summarize how you are involved in the story.

Indicate on a card several points that affected you the most—favorite character, best chapter, a particular scene, a minor event.

Write your personal reactions to types of books for the purpose of specific analysis and improvement of writing abilities.

Write a letter to the author of the book, discussing your reasons for enjoying the book and making any suggestions you have for improvement.

Select a key word or idea that characterizes the book and seems to run through the story. Discuss how the author used it effectively or maintained the idea as a unifying theme.

Sequel. Tell what happened after the story ended (useful when students feel the story leaves them up in the air as in the ending of *Light in the Forest*).

- Discussion and oral reporting.

Have the students discuss the books read as an integral part of a class project or as a study in English that is being currently developed. Group conversational method: Let the members of the class form groups, four students in a group. Each one in the group will, in turn, present his report to the other three. The one voted best in each group will then present his report before the class. Groups should change personnel each time this method is used.

Panel discussions of books read on topics not related to current class work: A panel may be organized to discuss (a) a book which has been read by all; (b) different books by the same author; (c) different books on a given topic; (d) a book and its movie, radio, or television version.

Panel discussion of ideas gained from nonfiction books: After each member of the class has read a nonfiction book, divide the class into three groups, giving each group a different assignment, such as "factual information gained, philosophies of life expressed, examples of successful living." Let each group hold a discussion; have the chairman of each group present the group discussion to the class with amplification by the group who chose him.

Have a book interview day: Each student gives the title, author, and his comments. The teacher may ask leading questions and then the students may carry out the interview.

A device for varying oral reports: The student reporting will give the author and title of his book. Then, in order to focus his information, and to show what is attractive to the prospective reader, he may start by asking those who have not read the book, "What do you want to know about the book?" Later those who have read the book may question the reporter on some of the details and talk over the significance briefly.

Partner book reports: Fifteen minutes is allowed. The listener takes notes and signs the "partner book report form"—name of student reporting, author, title, type of book, purpose in reading it, main impression of the book, how the impression was made, one aspect stressed, listener's opinion of the report, and his signature. The teacher approves only those with concrete evidence—not all vague generalities. No report, for example, that tells nothing but "I liked it because it told vividly about frontier hardships" is acceptable; it must tell whose hardships, what kind, where, when.

- Written reporting.

Have students write a book review covering these three points: (1) What was the aim of the author in writing the book? (to amuse, inform, or inspire) (2) How well do you think he succeeded? (3) Give an illustration of his purpose.

Key sentences for short essays on books. Have students use one or more of the following, and in each case explain in one or more paragraphs:

—This book made me wish that . . .

—This book made me wonder what . . .

—This book made me realize that . . .

—This book made me decide that . . .

—The author of this book is contemptuous of . . .

—The author admires . . .

—The author feels intense pity for . . .

—The author laughs at . . .

Reports centered around the book's excellence or its marks of notable faults. Have the students tell which of them it seems to have, and report about parts that support their opinions. Explain in each case:

—The book is clear in its *purpose* (or is not).

—The *suspense* is sufficient and is well satisfied.

—The plot proceeds by causes and not by accident or coincidence that is unexplained by circumstance.

—The characters reveal themselves as real people by their own action and speech, not by what the author announced (or the other way).

—The places are clearly described in concise description carried along with the movement (or is not).

—The author shrewdly flatters the reader by leaving something to be realized or imagined (or he fails to do so; he labels and over-explains).

The strong point for the book as the basis for a report. Have the student decide what is the strong point of his book and report merely from this point of view. If it is primarily a novel of character, give character sketches showing the development or change that occurs; or the setting if it is an historical novel, perhaps. Sometimes

the report will be an analysis of the author's use of humor.

- **Miscellaneous activities and ideas**

  Reports may take the form of a review, a criticism, an advertisement, or simply the form that is an outgrowth of the students' experience from reading. They may emulate any of the techniques for quiz programs or interviews seen on television.

  The book review. Each college-bound student should learn how to write a book review. The teacher can pass out copies of the book section of the *Tribune*, the book section of *The New York Times* and the *Saturday Review*. Each pupil could find a review of a book evidently similar in type to the one he has read. He can write a real book review and hand it in the next day for theme credit.

  A news peg story for a biography or an adventure book. The students could use some current interest or event—an anniversary date or similar event—as a peg to which material drawn from the book is attached. They must select useful and interesting details for continuity and must employ interest factors that will attract and hold readers. These stories can later be read before the class.

  Advertisement or book cover. The students might prepare an advertisement, poster, or book jacket which would stress the good features of the book and induce other people to read it. Add "blurbs" where possible.

BIBLIOGRAPHY: SECONDARY

Only a few of the many helpful items on teaching literature in the secondary school can be listed here. Teachers looking for further reading on the subject are urged to turn to the publications of the National Council of Teachers of English (NCTE), especially the *English Journal*; to the many fine, general books on the teaching of English listed at the beginning of this bibliography; and to Dwight L. Burton's *Literature Study in the High School*. The latter also contains an excellent, annotated bibliography for further reading.

Unfortunately, most of the books and articles pertaining to literature teaching are aimed at senior high school teaching. In an attempt to aid junior high school teachers, those items which may contain something of use for them are marked with an asterisk (*). Especially useful for junior high school teachers is the NCTE's collection of articles, *Ideas for Teaching English: Grades 7-8-9* (Ruth Reeves, editor).

BERNSTEIN, ABRAHAM. *Teaching English in High School.* New York: Random House, 1961.

*_____, and JOHN S. SIMMONS (eds.). *Teaching English in Today's High Schools.* New York: Holt, Rinehart and Winston, Inc., 1965.

*CARRUTHERS, ROBERT. *Building Better English Tests.* Champaign, Illinois: National Council of Teachers of English, 1964.

*Commission on the English Curriculum, National Council of Teachers of English. *The English Language Arts in the Secondary Schools.* New York: Appleton-Century-Crofts, Inc., 1956.

Commission on English. *Freedom and Discipline in English.* New York: College Entrance Examination Board, 1965.

Commission on English. *Kinescripts.* New York: College Entrance Examination Board, n.d. (boxed).

English Programs for High School Students of Superior Ability. Champaign, Illinois: National Council of Teachers of English, 1964 (portfolio).

FOWLER, MARY ELIZABETH. *Teaching Language, Composition, and Literature.* New York: McGraw-Hill Book Co., 1965.

*FREDERICK, ANTHONY, S.M. (ed. ch.). *Annotated Index to the English Journal: 1944-1963.* Champaign, Illinois: National Council of Teachers of English, 1964.

*GORDON, EDWARD J. (ed.). *Writing and Literature in the Secondary School.* New York: Holt, Rinehart and Winston, Inc., 1965.

*_____, and EDWARD S. NOYES (eds.). *Essays on the Teaching of English.* New York: Appleton-Century-Crofts, Inc., 1960.

GUTH, HANS. *English Today and Tomorrow.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964.

*HOLBROOK, DAVID. *English for Maturity.* Cambridge, Mass.: Harvard University Press, 1961.

*HOOK, J. N. *The Teaching of High School English,* third ed. New York: Ronald Press, 1965.

*HUCK, CHARLOTTE S. "What Is Children's Literature?" *Elementary English,* vol. 4 (May, 1964).

*JEWETT, ARNO, *et. al.* (eds.). *Improving English Skills of Culturally Different Youth in Large Cities.* Washington, D. C.: U. S. Department of Health, Education, and Welfare, Office of Education, Bulletin No. 5, 1964.

*LA BRANT, LOU. *We Teach English.* New York: Harcourt, Brace and World, Inc., 1951.

*LEWIS, JOHN S. and JEAN C. SISK. *Teaching English: 7-12.* New York: American Book Co., 1963.

*LOBAN, WALTER, MARGARET RYAN, and JAMES R. SQUIRE. *Teaching Language and Literature: Grades 7-12.* New York: Harcourt, Brace and World, Inc., 1961.

*REEVES, RUTH (ed.). *Ideas for Teaching English: Grades 7-8-9.* Champaign, Illinois: National Council of Teachers of English, 1966.

SAUER, EDWIN H. *English in the Secondary School.* New York: Holt, Rinehart and Winston, Inc., 1961.

*SCHREIBER, MORRIS (ed. ch.). *An Annotated List of Recordings in the Language Arts.* Champaign, Illinois: National Council of Teachers of English, 1964.

**Student's Right to Read.* Champaign, Illinois: National Council of Teachers of English, 1963.

TATE, GARY (ed.). *Reflections on English Teaching.* Tulsa: The University of Tulsa Press, 1966.

WEISS, M. JERRY (ed.). *An English Teacher's Reader.* New York: Odyssey Press, 1962.

Teaching Literature—General

BOOTH, WAYNE C. "Censorship and the Values of Fiction," *English Journal* (March, 1964).

*BURTON, DWIGHT L. *Literature Study in the High Schools*, revised ed. New York: Holt, Rinehart and Winston, Inc., 1964.

*CARLIN, JEROME. "A Pattern for Teaching Literature," *English Journal* (March, 1966).

DUNNING, STEPHEN (ed. ch.). *Scholarly Appraisals of Literary Works Taught in High Schools.* Champaign, Illinois: National Council of Teachers of English, 1965.

*FARRELL, EDMUND J. "Listen, My Children, and You Shall Read . . . ." *English Journal* (January, 1966).

*HENRY, GEORGE H. "The Idea of Coverage in the Teaching of Literature," *English Journal* (September, 1965).

*LEARY, LEWIS (ed.). *The Teacher and American Literature.* Champaign, Illinois: National Council of Teachers of English, 1965.

LESTER, JOHN ASHBY. *Essays of Today and Yesterday.* New York: Harcourt, Brace and World, Inc., 1948.

*LOBAN, WALTER. *Literature and Social Sensitivity.* Champaign, Illinois: National Council of Teachers of English, 1954.

_____. "Teaching Literature: A Multiple Apprach," *English Journal* (February, 1956).

*MIRRIELEES, LUCIA B. *Teaching Composition and Literature in Junior and Senior High School.* New York: Harcourt, Brace and World, Inc., 1952.

*National Conference on Research in English, Nila Blanton Smith (ch.). *Development of Taste in Literature.* Champaign, Illinois: National Council of Teachers of English, 1963.

POLLOCK, THOMAS CLARK. *The Nature of Literature: Its Relation to Science, Language, and Human Experience.* Princeton, New Jersey: Princeton University Press, 1942.

ROBERTS, EDGAR V. *Writing Themes About Literature.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964.

*ROSENBLATT, LOUISE M. *Literature As Exploration.* New York: Appleton-Century-Crofts, Inc., 1938.

*SQUIRE, JAMES R. "Individualizing the Teaching of Literature," *English Journal* (September, 1956).

**They Will Read Literature.* Champaign, Illinois: National Council of Teachers of English, 1955. [A portfolio of tested secondary school procedures.]

WALKER, JERRY L. "The Structure of Literature," *English Journal* (March, 1966).

Critical Approaches

**Freedom and Discipline in English, op. cit.*

*GERBER, JOHN C. "Varied Approaches to 'When Lilacs Last in the Dooryard Bloom'd'," *Fate.*

HYMAN, STANLEY EDGAR. *The Armed Vision.* New York: Alfred A. Knopf, 1948.

RICHARDS, I. A. *Practical Criticism: A Study in Literary Judgment.* New York: Harcourt, Brace and World, Inc., 1930.

SCOTT, WILBUR (ed.). *Five Approaches to Literary Criticism.* New York: Collier Books, 1962.

WHITE, HELEN C. *Changing Styles in Literary Studies.* London: Cambridge University Press, 1963.

Poetry

*DUNNING, STEPHEN. *Teaching Literature to Adolescents: Poetry.* Chicago: Scott, Foresman and Co., 1966.

*HYNDMAN, ROGER (chairman). *Modern Poetry in the Classroom.* Champaign, Illinois: National Council of Teachers of English, 1968.

JARRELL, RANDALL. *Poetry and the Age.* New York: Alfred A. Knopf, 1953. (Reissued, Vintage, 1955.)

*OWEN, HAROLD H. Jr., *et. al.* "Some General Remarks on Poetry," in Gordon and Noyes, *op. cit.*

*PEARSON, NORMAN HOLMES. "The Role of Poetry in the Teaching of English," *Reports and Speeches of the Ninth Yale Conference on the Teaching of English.* New Haven, Conn.: Yale University Press (April, 1963).

PERRINE, LAURENCE. "Are Tears Made of Sugar or Salt?" *Iowa English Yearbook.* (Fall, 1968). Iowa City, Iowa: State University of Iowa, 1968.

*"Poetry in the Classroom," column in *English Journal,* October, 1968 to present.

*POOLEY, ROBERT C. "Poetry Is for People," *English Journal* (March, 1963); also in Reeves, *op. cit.*

*REEVES, JAMES. *Teaching Poetry.* London: Heinemann, 1958.

*ROSE, ELIZABETH. "Teaching Poetry in the Junior High School," *English Journal* (December, 1957).

*SWEETKIND, MORRIS. *Teaching Poetry in the High School.* New York: Macmillan Co., 1964.

Drama

*ALBERT, RICHARD N. "An Annotated Guide to Audio-Visual Materials for Teaching Shakespeare," *English Journal* (November, 1965).

BENNETT, ROBERT A. "Time for Comedy," *English Journal* (April, 1964).

*COGGIN, PHILIP A. *The Uses of Drama.* New York: George Braziller, 1956.

*GAINSBURG, JOSEPH C. "Play-Reading with Dynamic Meaning," in *They Will Read Literature, op. cit.,* leaflet 8.

HARRISON, G. B. "The Teaching of Shakespeare," *English Journal* (September, 1963); slightly revised in Dunning, *Scholarly Appraisals.*

*HUDSON, A. K. *Shakespeare in the Classroom,* second ed. London: Heinemann, 1960.

*LAMBERT, ROBERT C. "Pitfalls in Reading Drama," *English Journal* (November, 1964).

MARDER, LOUIS. "Teaching Shakespeare: Is There a Method?" in *Shakespeare in School and College.*

ORNSTEIN, ROBERT. *Shakespeare in the Classroom.* Urbana, Illinois: Educational Illustrators, 1960 (available from NCTE).

PALMER, DORA E. "The Play's the Thing," in *They will Read Literature, op. cit.,* leaflet 10.

SCOTT, RICHARD E. "Shakespeare for Beginners," in *They Will Read Literature, op. cit.,* leaflet 9.

Shakespeare in School and College. Champaign, Illinois: National Council of Teachers of English, 1964.

SIKS, GERALDINE BRAIN. *Creative Dramatics.* New York: Harper and Row, Pubs., 1958.

SWEET, JOHN. "Notes on Teaching Drama," *English Journal* (November, 1964).

*VEIDEMANIS, GLADYS. "Drama in the English Classroom," *English Journal* (November, 1962); revised in Burton, *op. cit.*

_____. "Shakespeare in the High School Classroom," in *Shakespeare in School and College;* and in Burton and Simmons, *op. cit.*

Fiction

COAN, OTIS W. and RICHARD G. LILLARD. *America In Fiction: An Annotated List of Novels that Interpret Aspects of Life in the United States.* Stanford, Calif.: Stanford University Press, 1956.

*KRUEGER, PAUL H. "The Short Story: Implication for School Programs," in Leary, *op. cit.*

MCLENNAN, JOSHUA. *Masters and Masterpieces of the Short Story.* New York: Holt, Rinehart and Winston, Inc., 1957.

*RYAN, MARGARET. *Teaching the Novel in Paperback.* New York: Macmillan Co., 1963.

SHERIDAN, MARION, *et. al.* "How Should We Teach Novels," in Gordon and Noyes, *op. cit.*

STEGNER, WALLACE. *Teaching the Short Story,* Davis Publication in English, Number Two, Fall 1965. Berkeley, Calif.: University of California, 1965.

Nonfiction

CARLIN, JEROME. "This I Believe—About the Essay," *English Journal* (September, 1962); in Burton and Simmons, *op. cit;* partially reprinted in Burton, *op. cit.*

LAMBERT, ROBERT G. "Let's Bury the Essay," *Iowa English Yearbook* (Fall, 1965). Iowa City, Iowa: State University of Iowa, 1965.

FOGG, RICHARD. "Reviewing Non-Fiction: Problems and One Solution," *English Journal* (March, 1965).

Popular Arts

BERNSTEIN, *op. cit.*, "The Mass Media."

*BOUTWELL, WILLIAM D. (ed.). *Using Mass Media in the Schools.* New York: Appleton-Century-Crofts, Inc., 1962.

*CULKIN, JOHN M. "Mass Media Study in the Schools," *National Catholic Educational Association Bulletin* (February, 1963).

*FOWLER, *op. cit.*, "The Mass Media: Print, Sound, and Picture."

*HALL, STUART and PADDY WHANNEL. *The Popular Arts.* New York: Pantheon Books, 1965.

*LOBAN, *et. al., op. cit.*, "The Popular Arts."

ONG, WALTER J. "Wired for Sound: Teaching, Communications, and Technological Culture," *College English* (February, 1960).

PEARCE, ROY HARVEY. "Mass Culture/Popular Culture," *College English* (March, 1962).

*POSTMAN, NEIL, *et. al. Television and the Teaching of English.* New York: Appleton-Century-Crofts, Inc., 1961.

*SHERIDAN, MARION, *et. al. The Motion Picture and the Teaching of English.* New York: Appleton-Century-Crofts, Inc., 1965.

*APPLEBY, BRUCE C. and JOHN W. CONNER. "Well, What Did You Think of It?" *English Journal* (October, 1965).
*FADER, DANIEL N. and MORTON H. SHAEVITZ. *Hooked on Books.* New York: Berkley Medallion, 1966.
*FOWLER, *op. cit.*, "The Individual Reading Program."
*GRAMBS, JEAN D. (ed.). *The Development of Lifetime Reading Habits.* New York: R. R. Bowker Co., 1954.
*HANNA, GENEVA and MIRIANA K. McALLISTER. *Books, Young People and Reading Guidance.* New York: Harper and Row, Pubs., 1960.
*LA BRANT, *op. cit.*, "The Reading Program."
*NORVELL, GEORGE W. *The Reading Interests of Young People.* Boston: D. C. Heath and Co., 1950.
*RICE, CHARLES, *et. al.* "Individual Reading," in Gordon and Noyes, *op. cit.*
SPIEGLER, CHARLES G. "Give Him A Book That Hits Him Where He Lives," in Jewett, *op. cit.*
YATVIN, JOANNE. "Motivating and Managing Individualized Reading in the Junior High School," *Wisconsin English Journal* (April, 1965).

THE SPEAKING AND WRITING PROGRAM

THE SPEAKING AND WRITING PROGRAM

SOME THOUGHTS ABOUT SPEAKING

THE IMPORTANCE OF SPEECH

Speech is the chief means by which human society is welded together. One need spend only a short time in a country using an unfamiliar language to realize how paralyzed human relations become without speech. From infancy on, speech is for most of us one of the most frequent behavior patterns. But what we do often we do not necessarily do well. There is evidence all about us of ineffective speech, of failure to communicate adequately, or of failure to understand spoken communication. These ills are far more than matters of a lack of correctness; they are failures of spoken language. In any scheme of education it would seem that communication by speaking would have a high priority, but such is not the case. In American education today, despite some notable exceptions, the major time, effort, and reward are given to silent reading, with speaking left far behind. It will be a concern of this curriculum to indicate ways in which instruction in speaking can be given greater significance and attention in the general growth of language skills in children and youth.

SPEECH BACKGROUND

The ability to communicate springs in part from the conviction that one has something to communicate. Rich experiences beg to be shared, and it is a joy to write or tell about significant events. On the other hand, the child of deprived background and limited experience may feel that he has nothing to say. Furthermore, the speech used in his home may be of the non-enriching type, consisting mainly of unimaginative words and the simplest of sentences. Every effort should be made to encourage such a child to share his experiences and to cultivate his speaking skills.

We have come to realize that the child who has been read to has an easier time learning to read than the child who doesn't grasp that the printed page can *tell* him something. We must realize also that the child who has not experienced the beauty of the written word may have a great deal of difficulty appreciating more involved speaking and writing processes. The teacher must consider an awakening in this area as a basic goal in speech instruction.

SPEECH IS A FORM OF BEHAVIOR

Learning to speak involves a progression of physical and mental skills. Like other forms of human behavior, it requires disciplined study. The basic principles governing the discipline of speaking are:

- Recognition of the nature and purposes of communication
- Knowledge of the physical production of speech sounds
- Appreciation of the bodily accompaniments of speech (gesture, stance, bodily movement)
- Awareness of the social functions of speech

These principles are not absorbed unconsciously. They require instruction by teachers who have been given at least basic training in the fundamentals of speech.

SPEECH IS ESSENTIAL TO DEMOCRACY

A democracy can exist only where there are informed citizens, capable of thinking for themselves, and skilled in expressing their thoughts and opinions. It is through speech that facts, ideas, and opinions are received, discussed, and evaluated; through speech, the individual makes his position regarding these known to others. A prime part of the instruction of children and youth is to teach listening skills, and to provide constant opportunity for the free and independent expression of ideas and opinions.

SPEECH GROWTH IS CONTINUOUS

Attention to the following aspects of speaking, accompanied by training and practice, can assure teachers of the continuous growth of students in their command of spoken English:

- **Vocabulary.** Words are the basic units of spoken language. Experiences of home, school, and community provide the opportunity for an ever-expanding vocabulary. But command of words, except in limited numbers, does not arise by itself. Children need to be led continually to recognize new words, to relate them to context, and to practice their use in purposeful communication. Ideally each child should have an opportunity to speak briefly and to use new words every day. Conscious encouragement by teachers can do much to expand vocabulary.

- **Voice.** Many children need sympathetic guidance in developing a good speaking voice. Pitch should be brought within a reasonable range and volume adjusted to the class group. Frequent practice in choral reading and speaking can allow the teacher to note and correct voice deficiencies of individual pupils without the embarrassment of a solo performance. Since boys' voices change with adolescence, they need readjustment of pitch and volume in junior high school and early senior high school years. Great tact is required in helping such students.

- **Bearing.** Standing easily and gracefully before others is difficult for children and is a particular problem for young adolescents. Much of their reluctance to speak before a group arises from this factor. From the primary grades on, every possible opportunity should be seized to make appearance before others a natural classroom situation. Children should take it for granted that they will perform before their fellows as pantomimists, oral readers, actors in impromptu plays, makers of oral reports, and expressers of ideas. Where such experience is habitual, much uneasiness will disappear. By private conference the teacher can help an awkward child assume a better posture, use his hands more freely, and acquire relaxation before a group.

- **Planning.** Children's speaking progresses from the utterance of a few scattered ideas to the presentation of a well-planned, organized discourse. This progression seldom happens by accident. Therefore, training in organization is an important factor in the growth of speaking. It begins with the child's arranging a few items he wishes to express in an order which he deems best for his purpose. The second stage is the formation of a brief outline on paper to allow the speaker to present his ideas in an order which he has planned in advance. The culmination is the highly organized outline of a prepared speech in which a central idea is supported by properly subordinated contributing ideas. The latter stage is for mature students only; in general, a simple card outline will suffice.

- **Usage.** While all spoken language of children and youth tends to reflect patterns of speech learned in the home and the community, speaking in class will be conducted in the school dialect, namely, informal standard English. Informal standard English may vary from one region to another and at any rate, represents a very wide range of speech forms depending on the speaker's background and his speech needs in a particular situation. An important aspect of education in speaking is familiarizing children with the forms of speech desired in the classroom, with much oral practice to establish both hearing and speaking. Indeed, this aspect of usage training is valuable to both speaking and writing, since many of the so-called errors of composition are simply written forms of substandard speech.

- **Sentence patterns.** Oral sentences are much more loosely constructed than written sentences. Nevertheless, there is a definite growth in spoken sentence patterns which marks the experienced speaker over the beginner. Young children often get into "mazes," which are confused patterns they cannot complete. An illustration: "This boy, he didn't understand this man, well, so he, I mean the man, took and . . . ." This kind of pattern confusion can be reduced by helping students make shorter statement units and avoid vague references like "this boy, this man," etc. Thinking sentences

before speaking them also tends to improve spoken sentence structure. Learning to begin sentences with clear, unmistakable subjects is another aid. There is no need to make speech sound like written English. Speech can be free and informal, but expressed in those simple patterns of the English sentence which avoid confusion of structure and reference.

- **Audience response.** Very often, schoolroom speaking practice becomes a dialogue between pupil and teacher. The wise teacher will direct the pupil's speech to his fellow students and will expect critical but friendly listening. When possible the teacher should retire to the audience, training pupils to conduct the speaking exercises as well as participating in them. The teacher will help each pupil become aware of his audience, learn to speak to it, and become sensitive to its reactions. As the speaker learns to direct his remarks to a live audience, he will increasingly recognize how he is "getting across." His own desire for success is the best motivation.

In the evaluation of student speakers, it is wise to limit the criticism of the audience to matters of content and effectiveness of presentation. Corrections of usage, posture, and gestures, being personal in nature, are better left to the teacher. In some cases a private conference with the student is better than public criticism. Nevertheless, most pupils can be trained to accept correction in a good spirit, even when it is made publicly.

One of the important aspects of speech is the observation of certain courtesies between speaker and listener. Many of these can be taught indirectly by the teacher in his own speaking to students as individuals or as a class. Preserving the dignity of the individual, no matter how young, refraining from unnecessary interruption of a speaker, using courteous terms when addressing students (even when one is provoked!) and encouraging the expression of independent views are important courtesies of speaking. It is of little use to teach as lessons what one violates in practice.

- **Teacher's own speech.** The previous considerations should make evident the extreme importance of the quality of the teacher's own speech. He should by every possible means cultivate a pleasant, quiet speaking tone, free of tension and irritation, and so pitched as to be suitable to his physique. He will articulate with precision, paying particular attention to crisp consonants. He will guard against careless or inaccurate pronunciations. Furthermore, he will examine his own English usage, to be sure that he sets for his students the pattern of informal standard English of the region in which he teaches. The teacher's attention to these details goes a long way toward developing effective oral communication in his classroom.

SOME THOUGHTS ABOUT WRITING

THE IMPORTANCE OF WRITING PRACTICE

Although time must be devoted to the search for a subject to write about, and more time to the planning of the paper, the major task is *writing*. No one can learn to write without frequent and regular practice. On the other hand, mere practice is not enough. Increasing the number of assignments usually will not improve writing, any more than practicing a bad stroke will improve swimming. Planned developmental practice, with clear goals, specific aids, and reliable, sympathetic evaluation, is the way to writing improvement. Frequent and regular practice, so controlled, will bring demonstrable results.

GRAMMAR DOES NOT TEACH WRITING

To know how the English language works is a valuable part of every educated person's background. For mature writers, grammar sometimes aids in proofreading and revision of what is written. But for the young student, the grammar presently taught in school has little practical relationship to the task of writing. In fact, if the time given to grammar reduces the time available for writing practice, grammar has a negative effect upon writing. Children learn the fundamental patterns of English sentences from experience.

The contributions which language study can make to writing are:

- Respect for the English language as a vehicle of communication
- A lively sense of the infinite variety of sentence organization as the resource of the writer
- Understanding of shades of meaning
- Appreciation of the use of language to enrich patterns of structure and breadth of vocabulary in all situations of life

PLANNING TO WRITE

In the development of composition skills, what the student does before writing will advance his growth more than what he does afterward. Planning in advance is the key to success in writing. Some stages in this process are:

- Discovery of an idea that calls for expression
- Relating this idea to facts, experience, and background
- Brooding on the topic; giving the imagination time to do something to the idea
- Organizing main points and divisions
- Formulating groups of words that personalize the writer's relation to his subject

THE WRITING PROCESS

Composing and editing are different stages of the writing process, and may actually be in conflict at certain stages of writing. Composing is the setting down on paper of the ideas that flow in the mind. The more immediately these ideas are set down, the more likely the writing will be coherent. At this stage, conventional mechanics is secondary to the expression of ideas on paper. The writer, once started, should not be interrupted, and should be trained not to interrupt himself. He should write with the best mechanics of which he is capable, but mechanics must not stop the flow of his ideas. Such adages as "Strike while the iron is hot" and "Write at white heat" apply to the process of composition.

EDITING

When ideas are down on paper, the writing requires editing to become presentable to readers. Sometimes, a basic flaw in the overall plan may be apparent, but at any rate, editing must include basic review of mechanics and spelling, fundamental sentence structure, and paragraph organization. It may also include rephrasing a thought or idea, and discovery of the best possible word at strategic points. The importance of editing and proofreading of work already written cannot be overstressed.

USING MODELS OF WRITING

Emulation, rather than imitation, is a valuable directive in learning any skill. The writer can also profit by studying closely how another writer of his own peer group and interest area has handled problems of self-expression, patterning of sentences, and organization of ideas. Reading and studying a carefully selected essay, article, or story can materially aid the developing writer. From such experience he learns not to imitate exactly the model author, but to acquire knowledge of various manners by which he can solve his own problems of expression. It follows generally that the study of the writing of another leads to the improvement of one's own writing practice.

TERM PAPERS AND "RESEARCH" PAPERS

Experienced teachers generally agree that extended factual essays, commonly called term papers or research papers, do little to advance a student's writing skill. Such techniques as footnoting and the preparation of bibliography can be taught effectively in the assigning of short, specific reports. For advancement in

writing, students need frequent, carefully planned, thoroughly revised shorter writings, subject to the critical evaluation of the teacher.

TEACHER SUPERVISION OF WRITING

The stages at which a teacher can be most effective in the development of writing are:

- Discovering an idea or a topic of significance to the writer
- Encouraging students to think, plan, ponder, and give rein to their imaginations before writing
- Providing classroom time to start writing
- Setting aside planned periods for the editing and revision of first drafts of papers
- Training students in the skills of proofreading

THE EVALUATION OF WRITING

The teacher of composition is the critic and the judge of writing. It is an asset if he can write with reasonable competence himself. It is better still if he regularly writes and studies his own compositions. By these means he may develop two valuable qualities: an insight into the problems of the struggling writer, and a suitable humility concerning his own ability to judge the writings of others. These qualities are not always conspicuous in composition classrooms.

Vital points in the appraisal of a piece of writing are:

- An understanding of the writer's purpose or intentions.
- A patient manner and a constructive style in the writing of comments; avoidance of terms such as *awkward, unclear, confused* and other negative generalities.
- Finding something good to say about the paper, to give a sense of appreciation and encouragement to the struggling writer.
- A proper balance in the recognition and evaluation of skills and faults. In the learning of any new skill, a student profits more from the recognition of a few significant faults to which he can give his attention and study, than from a multitude of corrections, so numerous as to discourage the study of any.
- An ability to make clear to students what improvements they are to make and how they should go about making them.
- A planned program of follow-up, in which time and direction are devoted to the study of writing difficulties, the elimination of major faults, and the rewriting of papers where rewriting performs a clear teaching function.

THE READER

It is of the utmost importance to keep constantly before the student the fact that he is writing *to be read.* His reader should be constantly in his mind. It follows, therefore, that writing must be so taught, reviewed, and evaluated as to give the student the assurance of a friendly, helpful reader who is genuinely concerned with what he has to say, as well as with the continued development of his writing skills. At no time, however, should the teacher take the liberty of imposing *his own* purpose upon that of the student during the process of evaluation. Instead, he should endeavor always to truly understand what the writer's purpose is; for all too often, teachers either do not see the student writer's purpose at all, or they see it very imperfectly.

PART ONE

THE SPEAKING AND WRITING PROGRAM

IN THE ELEMENTARY SCHOOLS

THE PRIMARY GRADES

KINDERGARTEN THROUGH GRADE THREE

INTRODUCTION

Spoken language originates in an infant's first cries, and develops in the home and the school to produce, it is hoped, an articulate adult who effectively assumes his social privileges and responsibilities. Since much of our communication is accomplished through speaking, and since speech is the foundation of written communication, the teacher's immediate attention will be drawn to the development of good speech habits in students' earliest educational experience.

As the child develops and writing becomes a second means of communication, it grows apparent that writing and speaking are interrelated parts of a total verbal and intellectual process. Both are complex functions. Neither is an isolated skill which may be practiced alone until it is mastered. Development in one area can stimulate and supplement development in the other. As soon as the child enters school, the teacher will provide the help necessary for the development of proficiency and effectiveness in both expressive arts.

First of all, the teacher will consider the various factors involved in the development of the primary child. He will attempt to discover his ability to learn, his degree of maturational growth, and the nature of his home environment. Knowledge of the child's socio-economic background will enable the teacher to view his social setting more understandingly. In this context the teacher may also learn about any confusion that might occur because regional or dialectal patterns are used in the child's home.

Occasionally, the teacher may find a student with some apparent physical handicap which hinders his ability to communicate. Every effort should be made to learn why the problem exists and to discern its results upon the child. The teacher will be better able to help the child with his difficulties when he has understood the basis of his handicap.

The alert teacher tries to pace his teaching procedures to coincide with each student's maturational pattern. The rate of each child's growth is related to his ability to react to his new experiences in the classroom. The perceptive teacher will consider the child's emerging behavioral patterns and ability to cope with both success and failure. He will be aware of the particular motivation and skills which will help each child think, plan, organize, and compose more easily.

Speaking and writing are closely related to interests and experiences which children already possess. A short time ago it was a simple task to list and classify the interests of chil-

dren in terms of animals, pets, rocks, minerals, and various collections. But today's child has wider opportunities for gaining first hand experience. Technological aids open to him a great spectrum of events. He travels more, meets more people, and has greater access to electronic and mechanical toys than yesterday's child. The teacher wisely "taps" the child's new interests to motivate him to speak and write as meaningfully as possible.

The creative teacher provides many situations that will stimulate growth in communication. He establishes a warm rapport in which the child can express himself genuinely and freely. Concrete and vicarious experiences such as discussions, trips, films, stories, poems, and dramatic play are the basis of successful communication. The discussion of new words related to his immediate world of experience helps develop the child's vocabulary. The teacher's speaking manner is very important, as the child will imitate his voice, pronunciation, and sentence structure.

If the above-mentioned activities are carried out, the child will become more perceptive and better able to express himself orally and in writing. His awakened sensory awareness will stimulate his imagination to select colorful, descriptive words to convey his impressions of the world about him; his new expressive ability, in turn, will arouse him to become even more perceptive.

THE DEVELOPMENT OF SPEAKING

SPEECH IN THE KINDERGARTEN

The fact that children come to school knowing how to speak—with varying degrees of effectiveness, to be sure—should not mislead the teacher into believing that no instruction is needed. As a matter of fact, it is only through the disciplined correlation of the factors of thought, language, voice, and action that effective oral communication can be achieved.

Patterns of speech are established in the home. Since the development of speech depends upon physical and psychological development, it is to be hoped that each child will have normal organs of speech and hearing, and the security of a psychologically comfortable environment. But because some children lack these assets, it is the teacher's responsibility to assist them in making the adjustments necessary for effective speech.

Kindergarten children will differ widely in their degree of speech development. One may be a relatively mature child who has communicated frequently with adults and other children. Another may have attended nursery school and have been initiated there into the formalities of the school situation. Still another may be an immature child who has spent much time alone or with a single adult. The child may be from a cultured home and a communicative family, or from a deprived environment and a restricted neighborhood. But whatever the degree of his speech competence, he enters kindergarten ready to receive whatever influences it affords.

Activities Promoting Speech Development

The kindergarten child engages in many activities in his growth toward effective oral communication. Rhythmic physical activities cultivate smooth bodily action, an integral part of the communication complex. A good school day provides opportunities for marching, running, hopping, leaping, skipping, and walking. As the child aspires to more meaningful movement, the pantomime evolves. This is particularly important in the kindergarten classroom, for it enables the young child to develop imagination and bodily control. Some favorite pantomimes are: a duck waddling; a frog jumping; a bear walking; a person ironing, climbing a ladder, skating, or raking leaves.

The modern kindergarten offers a rich supply of materials for dramatic play, which actually occurs whenever two or more children converse together. The home, familiar objects, and make-believe activities such as imitating animals, people, and mechanical toys provide subjects of dramatic play. Dramatic play teaches children to integrate words and bodily action and to invest both with meaning; it offers them a splendid opportunity to relive their experiences to verbalize their thoughts, and to plan together. At the same time they acquire a larger and more precise vocabulary. The five-year-old is interested in using new and larger words, and the teacher does much at this time to help broaden his vocabulary. Words such as *discovered, crouched, protected, splendid, enorm-*

ous, magnificent, and *delightful* can become part of a conversation in dramatic play. And finally, dramatic play will help develop habits of correct language structure, clear enunciation, and pleasing voice.

Dramatizing familiar stories is a delight to small children. Bodily activity and gestures are combined with creative self-expression to produce original interpretations of such familiar stories as *The Three Bears, The Three Billy Goats Gruff, The Three Little Pigs, Caps for Sale, Ask Mr. Bear, Little Lamb,* and Mother Goose Rhymes. The felt board and puppets may supplement these activities. Through them the children learn to plan together, to understand simple sequence, to take turns in playing roles, and to appreciate the contributions of others.

Conversation the most frequently used form of oral communication, is the core of the speaking program in kindergarten. Children enjoy talking about many things: their homes, trips, gardens, animals, the zoo and circus, birthdays and holidays, television programs and movies, and almost anything related to science. In conversation children relate oral expression to previous experience and to books. Many kindergarten children can use the pictures of a book as the basis of a sequential report. A favorite time of the day with children is "Share and Tell" or "Show and Tell." This activity is a link between home and school and provides interesting material for follow-up activities such as composing chart stories, painting, and coloring pictures. This kind of activity offers many possibilities at all grade levels for honoring contributions of a sort different from what might be expected from the majority of the group—both for the broadening effect upon the group and the fostering of pride and a readiness to contribute in the "different" child. One first grade group put on a program of poems and music for the benefit of the other first grade classes, the kindergartners, and their parents. One little girl of German parentage sang as a solo a German song.

Through talking and listening to other children and to the teacher, the child will develop his personality and enrich his vocabulary and ideas. He will learn politeness by taking turns, sharing ideas, and choosing an interesting topic of conversation.

Children have always loved stories. Storytelling is one of the oldest of the arts and holds great magic for the five-year-old; he likes to be read to and to tell stories of his own. He particularly likes stories about animals who behave like human beings and about familiar objects such as steam shovels, cars, buses, airplanes, boats, and grocery stores.

The teacher will have many books on hand to fit the moods and needs of the day. A variety of interests will be discussed and requests for stories made. Children laugh with delight at the antics of *Curious George* and thrill to stories of fantasy such as *The Most Beautiful Thing in the World* and *The Fairies and the Days of the Week.* Excellent lists of stories and poems which kindergarten children will enjoy may be found on pages 12-17.

The child's speech growth will be stimulated by the new words and ideas learned from stories. He will also develop a sense of beauty and style and an interest in the use of colorful words. As his attention span lengthens, he will learn to follow the simple sequence of events.

Listening

Children are as different in their ability to listen as they are in their ability to speak. The child's responses to speech, like his speech itself, will vary according to his experience and home environment. His physical maturation and the degree to which adults have satisfied his curiosity also affect his ability to listen. The current situation, too, will influence his listening performance: he may become raptly involved in hearing a story or a poem, but later be so eager for his own turn that he will fail to listen to the other children.

Listening skills, like speaking skills, are not acquired casually, but must be taught. The children listen to sounds and then imitate them in story plays and dramatic play. They listen for bird calls and animal sounds, for the sounds of the wind and the rain, and for rhyming words and sounds. Television, telephone, radio, record player, tape recorder, films, and the human voice provide countless experiences for listening, and the child is exposed to all of them.

Social activities require speaking and listening. Children can learn to work in committees and to undertake kindergarten responsibilities. Each day a different child will play the role of "officer of the day." He may invite his mother to visit the school on the day he is to perform this function. Before this day he can practice introducing people to each other, with the teacher playing the part of the mother. Generally even shy children are willing to take part in this kind of activity.

When birthdays are celebrated and when milk is served, children have an opportunity to practice social conversation as they say "please," "thank you," "you're welcome," "help yourself," and "I beg your pardon."

Lively talk is always generated when children are sharing interests. Planning trips to the zoo, toy store, or farm, discussing what was seen and done on a trip, and sharing "Show and Tell" time, provide an opportunity for children to relive their experiences. They learn to contribute information to the class, to listen effectively, to make clear explanations, to take part in group planning, and to gain independence in thinking and speaking.

SPEECH IN THE PRIMARY GRADES

Factors Influencing the Development of Speech

The primary child's voice, usage, and vocabulary will naturally affect his speaking habits. Poor articulation is perhaps the most widespread voice problem. Children need training in hearing distinctions between sounds and in articulating words and sounds correctly. The phonics program, supplemented by oral reading, can contribute much here. Choral recitation of Mother Goose Rhymes and poems will improve articulation. Some that might be included are: "Diddledy, Diddledy," "Jack Sprat," "Little Boy Blue," "Hickory Dickory Dock," "Who Has Seen the Wind?" "The Little Turtle," "Familiar Friends," and "Mr. Nobody."

The teacher is constantly alert for errors in usage. Experience has shown that continuous, tactful correction is the most helpful approach to the problems of nonstandard usage. As Dawson and Zollinger suggest in their book *Guiding Language Learning*, ". . . of all the phases of language instruction the phase devoted to correct usage is possibly the least successful in terms of effort expended," and ". . . school experiences in speaking and writing must be impressive indeed to create the urge to change [usage habits]." One good approach is to make a survey of incorrect usage patterns in the school and to concentrate on their improvement. (See Robert C. Pooley, *Teaching English Usage*, Ch. 9.)

It goes without saying that the teacher's own careful example of articulations, pronunciation, and usage is of great significance. Even the teacher's voice quality serves as a good or a poor example to the children.

The teacher can also inspire the children to improve their vocabularies. Imaginative words serve as a stimulus to the search for better habits of self-expression. Listening for new and colorful words alerts the child to the sensory experiences from which he builds a rich vocabulary. Hearing good literature read aloud also stimulates vocabulary expansion. The teacher is referred to pages 18-21 for excellent lists of material to be read aloud and illustrations of successful classroom applications.

Speech Problems (Defective Speech)

The identification of true speech defects requires the skill of a speech correctionist. In a school with a good program of speech correction, children will be screened early and those with defects will immediately enter a program of treatment. If such screening is not automatic, it will be the responsibility of the classroom teacher to refer a child with a suspected defect to the correctionist.

It often takes considerable experience to determine whether the irregularity is a developmental one, which simple maturation will correct, or whether it is a poor speech habit or a structural or functional defect, any of which require a careful program of correction. The teacher should consider himself part of a team including psychologist, medical doctor, and speech correctionist, all of whose knowledge and skills are involved in the diagnosis and treatment of the defect. Since the teacher knows the child best, he can, under the guidance of the correctionist, become the most important member of the team. Mardel Ogilvie's *Speech in the Elementary School* (McGraw-Hill, 1954)

has an excellent section on "The Role of the Classroom Teacher in Correcting Speech Difficulties." The author points out that the teacher's understanding and acceptance of the child, along with the establishment of a classroom atmosphere that invites communication and promotes good human relationships, are important concomitants of the correctionist's work.

Activities Promoting Speech Development

The rhythm activities begun in kindergarten will be continued and developed in the primary grades. The child will be encouraged to improve in rhythmic movement and muscular coordination, since "our bodies speak too." "Participation in rhythmic movement has many values—the cultivation of active listening, independent thought, new concepts and vocabulary, muscular growth and coordination, and musical insights." The young child loves action, and rhythmic movement to music will develop the smooth, coordinated motion which contributes much to good speaking.

Pantomime activities will help the child understand that he can use his body to reinforce and amplify word meanings. Simple pantomimes such as washing hands and face, combing hair, throwing or bouncing a ball, are the forerunners of longer and more complicated pantomimes of storybook people such as Peter Rabbit, Chicken Little, and Hansel and Gretel.

Dramatic play and creative dramatics will naturally follow simple pantomimes. The dramatic play of six-year-olds will imitate experiences such as a visit to the zoo, a ride on a bus or an airplane, or a day on a farm. The seven-year-old's play will be more sophisticated. Girls will play house, for example; boys will play cowboys and Indians, or dramatize other situations of vivid action. Many creative-minded children won't wait for third grade to arrange and produce their own shows. These may be informal "play shows" or fairly polished performances before the rest of the class.

Puppetry is an excellent means of promoting creative expression. Children who are normally reluctant to speak before an audience will often be happy to speak for a puppet. Correlative activities such as the creation of the puppets and their costumes, the building of the theatre, and the production of the scenery can precede the show itself. One of the illustrated activities following this section shows how a teacher used a tape recorder in connection with a puppet show.

Choral speaking, like puppetry, offers a type of anonymity to the shy child. Supported on all sides by other children, he is often willing to speak in a group and may eventually be encouraged to perform as a soloist. But the teacher will find that he can distinguish the individual child's voice and observe his speech quite easily, even when he is speaking with the group.

Dramatic play will encourage the child to dramatize poems and stories from his reading, to invent plays in connection with social studies and science, and ultimately to develop his imagination and to realize his creative potential. In the lists that follow are some good play poems and stories for the primary grades:

Play Poems

Mother Goose Rhymes
Jack Be Nimble
Jack Horner
Jack and Jill
Old Mother Hubbard
The Brownie, by A. A. Milne
Happiness, by A. A. Milne
The Rabbit, by Elizabeth M. Roberts
The Elf and the Dormouse, by Oliver Herford
Somersaults, by Aileen Fisher
The Children's Hour, by Longfellow
Hiawatha (parts), by Longfellow

Play Stories

The Three Bears
The Three Billy Goats Gruff
The Three Little Pigs
The Bremen Town Musicians, by J. Grimm
The Rabbit Who Wanted Red Wings
The Runaway Bunny
The Hare and the Hedgehog
Paddy's Christmas, by Helen A. Monsell
Mother Goose Stories
Jack and the Beanstalk
The "Freddy" Books, by Walter R. Brooks
Parts from Readers
Parts of longer stories

Oral Exercises Improve Speech Habits

It is usually later in the elementary program that the teacher begins to give the children formal experience in the oral interpretation of literature, but this curriculum begins this activity as soon as oral reading is begun. Oral reading does more than check on the identification of words. As the teacher asks the child to identify and sympathize with the characters, he encourages oral interpretation. At this time the teacher can also help the child cultivate good oral habits. Fluency is as desirable in informal speech as it is in oral reading. As the primary teacher implies when he says, "Reading is written-down talk," oral reading should approximate talk. Upper grade teachers frequently encounter a child who pronounces the article "a" as "ay" rather than "uh" when he reads, although he says "uh" when he speaks. Children need to be taught to avoid inconsistencies like these which interrupt the flow of language.

Speech operates importantly for the primary child in the area of giving talks and oral reports and participating in discussion. Children need to develop the ability to describe an experience and to report information in an orderly fashion. They can be taught to begin a report with a challenging introduction, and if required to follow a simple organization, they will learn to tell only important facts and to omit tedious and irrelevant details. Good subjects for reports are: a picture the child has painted; something he has seen on a trip or in a film; material or work connected with a unit of study. Sharing information in an interesting and clear-cut manner cultivates good social attitudes in the child.

A worthwhile outgrowth of speech instruction is the group discussion. It will help children learn to deal with issues courteously and objectively, to stick to the issue under discussion, and to think in an orderly fashion. The third grader can verbalize ideas and problems and understand cause-and-effect relationships, and therefore can use discussion as a tool to deal with varied situations. Finally, discussion provides excellent practice for the democratic responsibilities of adult life. The teacher will place strong emphasis on the orderly conduct of the discussion and help the students understand the roles of leader and participant.

Listening

In the primary grades, as in kindergarten, listening is an area in which most children need the teacher's expert guidance. The primary grade child tends to exaggerate, boast, and tell "tall tales"; he needs to be taught that the dominating talker is not the most popular member of society. His interest must be captured and held in order for him to listen attentively and politely.

The child's desire to talk and need to listen can be fused in conversational exercises. The creative teacher will set up conversation groups of all sizes and will present varied and imaginative material for discussion. Everyday social situations will also help cultivate good listening habits. Making announcements, carrying messages to other rooms, and ushering guests will help the child develop poise and confidence and the ability to communicate with people other than his intimate associates.

The primary grade child is not too young to learn proper telephone techniques. He answers the telephone at home, and by the time he is in third grade makes much social use of the telephone. Using play phones, he can practice answering the telephone courteously, taking simple messages, and talking to friends. Good manners and a well-modulated voice are the principal considerations here.

Storytelling will also improve listening habits. First the child listens to stories, and then learns to tell them himself. Telling original stories to the class or to a small group gives the child his first experience in organization of material. The teacher will help him avoid the disorganized, rambling story by encouraging him to outline his thoughts in a very informal way. He can listen to the child's story before he presents it to the class, thereby preventing rambling with helpfully directed questions and guiding suggestions. Children enjoy the "relay story," which is started by one storyteller and continued by a succession of others. First graders may dictate a story to the teacher and then observe the organization it assumes; second graders can write their own stories.

Speaking and Listening Influence Writing

The importance of good speaking and listening habits for their own sake cannot be overstressed. In kindergarten and the primary grades, foundations are laid for proficiency in these areas in all situations of life. But speaking and listening habits also have a profound influence upon the child's ability to write. If he is not taught to think and express himself clearly and precisely, he will never arrive at the thorough understanding of the richness and variety of the English language which is the source of writing skill. For this reason, it is imperative that kindergarten and primary students be adequately trained in the appreciation of the expressive arts.

THE DEVELOPMENT OF WRITING

IMAGINATIVE WRITING

The first spark of imaginative writing occurs long before the child is ready to take pencil in hand to express himself on paper. The teacher who encourages playing with blocks, clay, and paints prepares for other forms of creative activity. He encourages the freedom of expression which is the foundation of later imaginative paper and pencil work.

Imaginative writing is a social tool which children will use throughout their lives. Most adult writing is done in the form of notes and letters. The choice of words used in the letter will help make the "visit" between the writer and reader more interesting. Mauree Applegate says: "Creative writing is as useful and necessary in a child's life equipment as manners and a toothbrush."

Imaginative writing can help the teacher gain a better understanding of the child's self-concept. The child may directly or through a fictional character express his real frustrations, fears, hates, loves, or joys. This kind of writing may be just the pressure valve release he needs to express his tensions and reactions to his surroundings. One piece of writing will not convey a total perspective of the child, but further writings may add to the teacher's picture of his personality.

The shy child especially benefits from creative writing. If he is reluctant to express his ideas orally, he may find security when he can do so on paper privately. A box or wire tray placed in a specific spot may lead the child to slip his private writings to the teacher when not noticed by his peers.

It is the teacher's responsibility to create the incentive to write. Invigorating discussion periods are the groundwork of written expression. To set the stage for writing, the teacher develops vocabulary, establishes a purpose for writing, and encourages creative thinking. Ideas should flow freely at this stage of motivation, so that children will begin writing enthusiastically and candidly.

The classroom climate and the teacher's attitude do much to promote imaginative writing. The teacher arranges for a special quiet period or place that is conducive to writing. He establishes a warm rapport with his students, knowing that a friendly atmosphere will improve the child's concept of his personal worth and encourage him to write freely and genuinely. He will not be willing to share his personal thoughts and feelings unless he has confidence in his teacher.

When the child's sensory awareness has been awakened, the teacher begins to strengthen and develop his use of descriptive and picturesque words. Continuous reading of stories and poems of interest to the child will enrich his vocabulary. A vividly described phrase may be discussed so that each child can give his impression or description of it. The teacher might ask the children to give their impressions of a fluffy white cloud. What does it remind them of? How would they describe it? Descriptions such as the following might result:

"A cloud is a piece of cotton being tossed about by the wind."

"A cloud is a secret place for the sun to hide or take a nap."

"I think clouds are really sheets that the angels have washed and hung out to dry."

"Clouds are scoops of ice cream floating about looking for a cone."

Some books that may stimulate creative expression are:

A Friend is Someone Who Likes You, Joan Walsh Anglund

Love is a Special Way of Feeling, Joan Walsh Anglund

The Angry Book, My ABC of Mean Things, Robin King

A Hole is to Dig, Ruth Krauss

It's Really Nice!, Louis Pohl

It Looked Like Spilt Milk, Charles G. Shaw

Occasionally, a child seems to have nothing to write about, or he may have trouble getting started. The understanding teacher will review the experience to be written about and will offer suggestions that will aid the child. He might ask leading questions about a trip to the airport such as: What do you think it would look like up in the sky? What does an airplane remind you of? How would you feel if you were about to take off in an airplane? These suggestions may help the child express himself in some manner. At first he may dictate his thoughts for the teacher to write in story form. The child who cannot write well alone may improve by contributing to a cooperative story or poem. As he continues to mature, he gains self–confidence and develops the ability to write independently.

One might ask what questions should be raised about the mechanics of imaginative writing. The answer is "few." Tampering with mechanics in this type of writing may curb the child's inventiveness and originality. If attention must be given to mechanics, however, the wise teacher will be careful not to burden his students with several skills at once. One or two can be pointed out and practiced; other errors may be noted gradually. Spelling, punctuation, capitalization, and sentence structure are important factors in writing, and the teacher will provide help in these areas as the children need it. He will remember, however, that in imaginative writing content is more important than form, and that many other opportunities to teach the mechanics of writing are available. Nevertheless, when papers are to be taken home or displayed on a bulletin board, they will be carefully "edited" by the writer to be worthy in form as well as in content.

It is of primary importance that the child be stimulated to enjoy writing. Personal conferences between teacher and child can do much to achieve this goal. The teacher will bolster the child's self-esteem by commending him for a good idea, hard work, or well-written sentences. When a child volunteers a story of his own, the teacher will receive it with respect and may ask permission to read it before the rest of the class. This will encourage the child to continue his endeavors and may inspire others to write.

Folders of the child's written compositions are useful in evaluating his progress. His writings should be kept over a period of years as an example of progressive growth in written expression. The teacher is referred to pp. 00-00 for examples of imaginative writing by primary children.

THE MECHANICS OF WRITTEN COMPOSITION

The mechanics of writing are the means by which the writer makes his thoughts clear to the reader. If the primary child is taught to think before he writes, his sentences will naturally arrange themselves in chronological order, and his language will become an effective instrument of communication. Even before his formal instruction in mechanical skills begins, he can arrive at a basic understanding of the expressive potential of the English language.

Mechanical skills to be taught in the writing program in the primary grades include the following:

- **Language Structure (Sentence sense and simple paragraphs).** Children use sentences in their oral communication long before they enter kindergarten. Often they express their ideas in compound and complex sentences. Before fourth grade they are able to compose complicated sentence structures, although they may not be able to recognize them as such. They usually know the "naming" character of a noun and the "acting" character of a verb, but do not need to label them noun and verb. They are aware of word position in short sentences and its relation to meaning. Paragraph recogntion is presented to primary children as early as first grade. The child knows a paragraph by its shape, and except for special needs, need not be taught paragraph structure as a mechanical skill.

In the primary grades the setting of thoughts on paper is more important than rigid maintenance of paragraph form.

- **Handwriting (Manuscript and Cursive).** The primary child usually learns to write in manuscript form in the first grade. By the end of the second grade, most primary children have some degree of fluency in writing. They are often introduced to cursive writing some time during the third grade, although they may find this form more difficult than manuscript writing. They should be encouraged to compose in whichever form they use best. The real question is whether or not the child's composition is legible, not what form or writing he uses. Since some kinds of writing always require the use of manuscript, the child will want to maintain his skills in this form even though he has attained proficiency in cursive writing.
- **Capitalization and Punctuation.** As soon as they know how to print, primary children learn to put a capital letter at the beginning of a sentence and to begin the names of people and pets with capital letters. They know that a period indicates the end of a sentence, that a question mark indicates that the sentence asks something, that commas are used in certain specific places, and that apostrophes indicate omitted letters. The primary child finds satisfaction in improving in these techniques when he discovers what is expected of him.

Basic language skills can easily be introduced in first grade by continuing the oral work begun in kindergarten. The first grade child expresses his thoughts orally when dictating or when telling them directly to the teacher. If the oral introduction to writing is handled effectively, the child has few difficulties in learning mechanical skills and is soon composing simple sentences and producing many of them on paper. By the second grade he has gained confidence in his writing ability and, depending upon his degree of maturity, may be able to compose well-structured sentences.

Letter writing is introduced in the third grade, by which time most children can compose statements and questions. The children can write friendly letters to classmates, notes of appreciation to hosts on field trips, to guest speakers, and thank you notes for personal gifts. When the children recognize their immediate need for particular letter writing skills, they will learn them more willingly and easily than they would learn a routine lesson.

Mechanical skills need not be introduced all at once, but as the children discover the necessity for them. When the primary child writes, he will express in some manner his responses to a personal experience. The experience is his very own; no one else feels it in quite the same way. Reliving it in an accepted form gives him confidence and satisfaction and is the essence of meaningful communication.

Spelling

Spelling instruction, when related to a program of functional and self-motivated writing, requires a technique different from that used in formally organized spelling. It is becoming standard practice for primary teachers and students to develop a list of spelling words which the class needs in its current activities. One advantage of such a list is that learning words becomes meaningful and promotes spelling mastery. The teacher must be cautious, however, to avoid listing words which are too difficult for the pupils and to prevent the occurrence of a developmental gap in the spelling program.

In the primary spelling program, many small, common words are mastered and the child is encouraged to spell unfamiliar words to the best of his ability. As he writes, phonetic skills developed in the basic reading program aid him to some degree in spelling new words. Since he has a speaking vocabulary greater than his writing vocabulary, it can be assumed that creative writing may beget creative spelling, i.e., he will attempt to spell words from sound and meaning clues.

It is well for each teacher at this point to remember that his attitude toward spelling may have a definite influence on the child's attitude toward writing. It is important that each child feel secure as he writes. This security will accompany the knowledge that incomplete or misspelled words are temporarily acceptable, and that he has an opportunity to make the necessary additions or corrections after the writing is completed.

It would be helpful to have each child become acquainted with the following techniques and prepared materials, which will allow him to do his best creative writing. They are also effective in encouraging personal responsibility for correct spelling and in developing ingenuity in locating and using information.

Techniques:

- Permit a child to write only the first syllable of a word which he cannot spell, leaving a space for the word to be completed after the writing has been finished.
- List on the chalkboard a group of class-dictated words to be used as needed.
- Place topic words on a chart for copying as needed. Attractive and appropriate pictures drawn or pasted on the chart make it a joy to use. The chart may be stored for use at a future date when the same topic is being explored in greater depth. Additional words may be added at that time.
- Direct the child to find the word in a book where he remembers having read it.
- Help him personally if avenues of self-help fail.

Materials:

- A number of picture dictionaries, writing paper, pictures of interest to children, previously used charts, and books pertaining to topics currently being discussed can be collected in a "Writer's Corner." Word cards related to areas of interest are prepared and filed in appropriately labeled envelopes. The children will use these as spelling helps when engaged in independent writing.
- Individual dictionaries may be constructed with several pages reserved for each letter of the alphabet. Under the direction of the teacher, students enter words which are important enough to be mastered.

At first glance it may appear that the child is allowed to neglect the importance of correct spelling. This view, however, is not intended. The procedure discussed here, when consistently used, has been found to foster a high degree of interest in spelling; often unusual words have been mastered for the sheer joy of using them in the context of a sentence. The quality and quantity of early primary writing increase significantly in the absence of premature mental blocks which spelling difficulties can create.

Spelling, as incorporated in a dynamic writing program, is carefully planned to promote continuous progress in writing proficiency and in the development of an expanding vocabulary. The word lists for mastery, when kept within the maturational level of the child, increase writing power and lead to satisfying learning experiences. The use of functional materials develops desirable work habits and self-reliance.

Penmanship

Spelling and penmanship are interrelated skills, each dependent upon the other for communication; thus the attention given to penmanship in the writing program is also of a developmental nature. It is necessary that letters be legibly formed and correctly proportioned, and that words be spaced to aid readability. Penmanship is a means to good writing of all kinds, but is not an end in itself.

ILLUSTRATIONS OF TEACHING

KINDERGARTEN THROUGH GRADE THREE

TO STIMULATE CREATIVE THINKING

Kindergarten

The "Easter Rabbit" climaxed a unit in which one group of kindergarten children had made plans and had enjoyed many experiences in anticipation of Easter and spring. Some of the activities in this unit dealt directly with language. Children listened to the stories about *The Easter Bunny Who Over Slept, The Tales of Peter Rabbit, The Country Bunny and the Little Gold Shoes,* and many others. They followed these stories by making large tempera illustrations on wrapping paper, creating their own interpretations. They sang many songs and developed creative rhythms around this interest in spring and Easter.

The children also experimented with seeds and plants and went to visit the greenhouse and chicken hatchery. After these activities they talked about what they had seen and the teacher recorded their comments on experience charts. They referred often to the charts, asking for words and ideas.

There was a great deal of discussion and conversation about the plans for an Easter party. There were cakes to bake and frost, hats and place mats to decorate, Easter baskets to design, and clay chickens to mold. After three weeks of effort, all was ready. The surprise visit of an adult "Easter Rabbit" rewarded the children's efforts far beyond their expectations.

CREATIVE STORYTELLING

Kindergarten

Kindergarten children are encouraged to dictate original stories to the teacher. The child who dictated the story from which the following part has been taken has a keen imagination and a deep interest in animals. This story was tape-recorded and then reproduced from the tape by the teacher.

"I am going to tell the story of a horse who had no owner. Once upon a time, there was a horse who had no owner and his name was Blaze. Why they called him Blaze is because he had a blaze on his nose and all over him. One day he went for a walk. He found some sort of butterfly lying on the ground.
" 'Oh, you poor butterfly,' he said. I'm going to take you home and put you in a little room I have—just fit for visitors.' So that is what he did."
(The child continued for some time.)

Telling creative stories helps a child express his feelings, exercise new words, and develop broader meanings for familiar words. He learns to speak freely and to articulate his ideas clearly. He watches the teacher writing down or recording the story, and forms lasting attitudes and concepts regarding the use of language.

Picture story books with large colorful pictures fascinate children of kindergarten age. They enjoy creating their own stories from the pictures they see in books. This kind of activity is usually done in small groups with one child talking while the others listen. One boy began to read pictures of *Hubert the Lion* as follows:

"Hubert the lion caused a catastrophe when he scratched his toenail on a big rock. Fire burst forth and his mane was burned off."
(The tale continued as the child spoke into the tape recorder while the class listened.)

When children participate in an activity of this kind they learn to speak with ease before a

group and develop a feeling for sequence. Those with imagination have an opportunity to create words. This activity accelerates reading readiness, painting, and coloring. It encourages good listening habits and polite manners.

TEACHING FRIENDSHIP

Kindergarten

This planned discussion period, structured around the home and family, was designed to encourage children to speak before a group. The teacher gave special attention to the shy and inarticulate children in hopes that they would enrich their vocabulary and develop their personalities through participation of this kind.

The children were sitting near the piano waiting for story time to begin. This was a time of eager anticipation, as indicated by the expression on their faces and the quiet that came without urging. In this kindergarten the children had been learning a few French words and expressions, particularly those that teach social graces and manners. The teacher smiled at the children as he greeted them with the usual French expression, "Bonjour, mes enfants." They replied, "Bonjour, monsieur."

The teacher said, "Shelley came in this morning with a big smile and a new French word. I am going to ask her to tell you about her French greeting and what it means."

Shelley walked to the front of the group and said, "Bon jour, mon ami." She continued, "My father told me that. He just got back from France last night. I know what it means, too. 'Hello, my friend.' He really is my friend. He was glad to see me and he brought me presents."

The teacher said, "Shelley has told you what she thinks a friend is. Now I would like to hear what some of you think a friend is." "My father is my friend. We hammer together." "My dog is my friend. He sleeps on my bed and licks my face every morning. It's time for me to get up." "Susan is my friend and she's right beside me. Her daddy must be a friend too, because he brought us to school in the car. Didn't he?" "Even God is my friend."

The teacher replied, "Now I have something for you to think about. What could you do to show someone you are a friend?" "If he would lose a nickel I would help him find it and give it to him so he wouldn't cry." "If he would fall down I would put a bandage on his knee." "I would go to court with my mother when she gets a parking ticket." "I would give my friend candy and fritos." "My grandmother is coming for Christmas and she's bringing presents. I'm going to give her my room."

After several similar responses, the teacher said, "I'm so proud of you. You have mentioned so many kind things to do for others. You have wonderful friends because you are so good to them and they like you, too. Today, your story is about 'The Most Wonderful Thing in the World.' I will read part of the story to you and then we will try to guess what the most wonderful thing in the world is."

After the story the teacher said, "And now you may play your favorite game and use the new French words. I know how much you like to play skipping tag. Clap the rhythm to the new words with me. 'Mon ami, mon ami, je vous aime' (my friend, my friend, I like you). Now let's see if we can skip to our clapping and say the words at the same time."

EXPRESSING AN EMOTION

Grade One

The children were encouraged to use their imaginations in expressing irritation toward objects around them. The story *The Angry Book, My ABC of Mean Things* by Robin King (Norton, 1962) was read to the children. In this story a child expresses his anger toward concrete objects. The glass that slips from his hand is "silly" because it has a slippery surface. The rug that rolls up when a child crosses it is a "nuisance." The objects involved are what cause all the trouble. The child has no control over the results of the situation; in most cases the story implies that a child would never do such "crazy" things.

Here are four written examples from this lesson, all entitled "I Get Angry":

"I get angry when Barbie rips her clothes

and when her arm and head comes off. I get angry at Barbie. I do not let my arm and head come off."

"My bike tips over when it sees a hole. When I want to go some wear [where] my bike wants to go the other way. I get Mad!"

"When I swet. [sweat] That swet gets me all wet. My hair gets all wet. I need a bath before I go to bed. I get mad at swet."

"When I put on Barbies cloths they are tite and I can not snap them. She must have gained wait. I get angry."

The children enjoyed expressing their imaginative ideas and directing the "blame" toward some object other than themselves. They should be led to understand that they are expressing reactions of fantasy, and that in real life they must learn to control their emotions as well as objects they handle.

WRITING A LETTER

Grade One

One day farmer Nelson drove up to the school with a pick-up truck loaded with pumpkins. He invited each room to choose five pumpkins. The children were very excited. They were divided into five groups and immediately began to plan how to make their jack-o-lanterns.

The next day each group designed its jack-o-lantern. Each one was different: green pepper ears, a carrot nose, a cotton beard, a happy smile, and a sad mouth were some of the features.

After the jack-o-lanterns were finished, the children drew a picture of their favorite one. They decided that Mr. Nelson would like to see their illustrations and that they should write him a thank you letter. The more mature children wrote letters independently. The only help that was given was the salutation: "Dear Mr. Nelson." The slower children were directed to move to a table at the back of the room where they composed a thank you letter which was written down by the teacher and later copied by the children.

All of the letters were mailed to Mr. Nelson. The children were elated when they received a note stating how much he enjoyed their letters and pictures. They had gained a new friend and had become conscious that thank you letters are a social obligation.

LEARNING STORY SEQUENCE

Grade One

"The Wonderful Balloon Man," a story from the basic reading text, was thoroughly enjoyed by a reading group. The story concerns a school bus that is ready to go home. The children bought balloons and then boarded the bus; the balloons grew in size until the bus was lifted off the ground and high into the sky. When the children popped the balloons, the bus came down and the driver took the children to their homes.

After reading and retelling the story, the children asked if they could make a movie about it. One child was appointed chairman and the group discussed the main ideas of the story. The chairman appointed members of the group to draw a picture about one main idea. One child illustrated and wrote the title page. After the illustrations were completed, each child wrote an explanatory sentence at the bottom of his picture. Then the children taped the illustrations together in sequence and showed their movie by pulling the pictures through their movie box.

The children enjoyed their group work and gained knowledge of story sequence. They were proud to share their illustrations and to read their sentences to their classmates and to the kindergarten children.

WAYS TO FIND OUT

Grade One

The purpose of the following exercise was to awaken the children's sensory awareness of a variety of experiences. One morning when the children arrived at school they found on the bulletin board a large chart entitled *Ways to Find Out!* There were no other words or pictures on the chart. The children asked many questions about it and the teacher told them to think it over during the day.

Later the teacher grouped the children around the chart and asked them for their

comments. The only response was, "We learn about things." The teacher asked, "How do we learn?" Following a brief discussion, a large paper sack was placed near the teacher. He asked the children to close their eyes. He took a bell out of the sack, rang it, and asked, "What do I have?" Their immediate answer was, "A bell." "How did you know it was a bell?" asked the teacher. One child said, "Because I heard it." It was decided that we can learn about things by using our ears. This sensory impression was expanded into a language learning activity when the children were asked to describe the sound and compare it with some other sound they had heard.

The children again closed their eyes and an onion was passed among the group. The teacher asked, "What do I have?" The children answered, "An onion!" The teacher asked how they knew it was an onion and they replied, "Because we could smell it." The students concluded that we also learn about things by smelling them. They used words to describe the odor.

The next article in the bag was a piece of fur. One child was asked to close his eyes and tell the others what he had. He recognized it as a piece of fur. The teacher asked, "How did you know it was fur?" The response was, "I could feel it." The class decided that we can learn about things by touching them. One child said that her grandmother was blind and had to touch things all the time.

A boy was asked to close his eyes and open his mouth. The teacher put a piece of chocolate in his mouth and asked him to identify it. He knew immediately that it was candy. "How did you know it was candy?" asked the teacher. He said, "I could taste it." The children discussed how different things taste: some are sweet, some sour. The class decided that many things can be learned through tasting. It was also pointed out that we should not taste some things, such as medicine that belongs to others, soap, or poisonous berries.

The children were asked to open their eyes and look at what the teacher had in his hand. His hand was closed and they could not tell that he held a bead. He asked, "Why can't you tell me what I am holding?" One child answered, "We can't see it." Immediately a boy answered, "I guess we use our eyes to learn about a lot of things." The children decided that seeing things is an important way to learn about the world.

The children learned that we hear, see, touch, smell, and taste with our five senses. They composed a simple experience chart:

Ways to Find Out

We see things.
We hear things.
We touch things.
We smell things.
We taste things.

We learn about many things by using our five senses and many words in our vocabulary describe these sensory impressions. The students then made a list of these descriptive words.

A popcorn party followed this activity. The children were aware that they could see, hear, smell, touch, and taste popcorn. The teacher encouraged them to look for other things that they could learn about by using their senses.

BIRTHDAYS

Grade One

One morning, Lori bounded into the room and announced, "Today is my birthday!" The teacher wished her a happy birthday and decided that this would be a good opportunity to teach the children some of the different customs of celebrating birthdays.

During "Sharing Time," Lori told her classmates about her birthday. The teacher asked, "What would you like to get for your birthday?" Lori replied, "A Barbie doll, clothes, and a skate board." The teacher and the children discussed how exciting and what fun birthdays are. He asked, "What are some other ways we can remember birthdays without giving a present?" One boy said, "Say happy birthday to them." A girl suggested, "People sometimes send cards." The teacher and children discussed what cards looked like and what kinds of things are said on a birthday card. Responses such as these resulted: "Happy Birthday, Johnny." "I hope you get lots of presents." "I hope you have a good party." "I hope you have a happy

day." "I'm glad you are six." "I hope you get a new truck." "I like you." The class decided that as each child had his birthday they would make cards for him with a personal message.

One child spoke up and asked, "What about me? My birthday is in July. I would like to get cards too." The teacher asked if the children would like to hear a record titled "The Mad Hatter's Un-Birthday Party". Discussion followed about the meaning of the word "un-birthday." The children decided that it was not a "real" birthday, but a "pretend" one. They made a list of all the children who had summer birthdays and decided to surprise them with an "un-birthday" celebration at different times throughout the year. In order to send a card and a personal message, the list of names was taped to the wall for future reference. As the year progressed the personal messages lengthened from "Happy Birthday" to extended messages containing several sentences.

Through this type of activity the children learned to compose personal messages to their classmates and to value original thoughts rather than commercial birthday messages.

AN ILLUSTRATIVE LESSON IN SPEAKING AND LISTENING

Grade One

First grade children need much practice in discriminative listening. One teacher wanted to demonstrate that unrelated ideas sometimes creep into our talk and break the continuity of what we are trying to say. He told the children that he was going to tell them a short story, one line of which would not make sense or seem to be part of the story. They were to listen carefully, to discover the misplaced line, and to repeat it after he finished. This is the story he told: "Five little kittens had new mittens. The mittens were warm and red. Mother cat had knit the mittens for them. The kittens went out to play in the snow. A puppy likes to chew on a bone. The kittens' mittens got wet when they made snowballs. They had to come in and dry their new mittens before the fire."

After several sessions with this technique, the children composed stories and added odd lines for the class to identify. The practice sharpened listening habits and also helped the children become aware of the need to include relevant material only.

A UNIT ABOUT AIRPLANES

Grade One

Since today's child may be tomorrow's space man, some knowledge of aviation should be included in the current curriculum. Children are fascinated by programs concerning space flights, jets zooming through the sky, and helicopters hovering overhead. A unit in science concerning airplanes would interest children and offer them many opportunities for oral and written expression.

Problems that can be presented are: "What are some common kinds of airplanes? How do they differ?" These problems can be confronted in discussions, pictures, stories, and movies. A chart similar to the following might be constructed:

Kinds of Airplanes and How They Differ

Airliner	A big plane used to carry many people.
Jets	A very fast plane without propellers. Some airliners are jets.
Helicopter	It can go straight up or down. The propeller is on top.
Seaplane	It has pontoons, flat structures which allow it to float on the water.
Small plane	It has one engine. People fly in it for fun; it is also used to spray fires and dust fields.
Cargo plane	A big plane used to carry freight.

Using this chart the children can illustrate each type of plane and write its name near the picture.

A miniature table airport can be constructed and the children can label each building and piece of equipment.

A large airplane could be constructed for the bulletin board or made with paper boxes. Each main part can be labeled. If a play airplane is made, it should be large enough for children to sit in.

A discussion may follow concerning the people who fly and work in the plane. If the terms pilot, co-pilot, and stewardess are not familiar to the children, they should be discussed. The responsibilities of these people should be clarified. Paper hats for the pilot, co-pilot, and stewardess can be made and the names written for each position. Wearing them will add to the fun when the children play in their "model" plane.

Children are also interested in the parts of the plane. A list of the main parts and their functions can be made:

Main Parts of an Airplane

Propeller	It helps make the plane move.
Wings	They help the plane keep flying.
Fuselage	The body of the plane.
Cockpit	The place where the pilot sits.
Engine	It gives the plane power and turns the propeller.
Landing gear	The wheels that help the plane take off and land.
Navigation lights	Lights used at night.

Airport buildings are interesting to the children. A chart about the physical plant of an airport might be similar to this:

Airport Buildings and Equipment

Terminal building	The big building where tickets are sold. It has a restaurant and places to buy things; suitcases are weighed there.
Control tower	Where men tell the pilots when to take off and land.
Weather station	Where a man tells the pilot about the weather.
Hangar	A place to keep airplanes—an airplane "garage."
Runways	The roads where planes take off and land.
Gas trucks	They put gas in the airplanes.
Baggage and freight trucks	They load and unload suitcases and freight.
Fire and emergency equipment	Trucks and men that are ready in case the plane crashes.

A trip to a large airport would be an excellent climax to this unit. The children would be able to see all the things that had been discussed. If it is not possible to visit a large airport, an excursion to a smaller one would also be of interest to the children. The trip would stimulate them to form and express new ideas. They might write factual and imaginative accounts of it. All of their written work about airplanes might be made into booklet form.

During this unit, children will be interested in reading about airplanes and pilots. Some books that are useful in such a unit are:

Alden, Jack	*Cocky, the Little Helicopter*	Rand McNally, 1943
Arbuthnot, May H.	*Time for Poetry*	Wm. R. Scott, Inc., 1951
Bendick, Jeanne	*First Book of Airplanes*	Franklin Watts, 1952
Black, Charles L.	*The Big Book of Real Airplanes*	Grosset & Dunlap, 1951
Colonius, Lillian, and Schroeder, Glenn	*At the Airport*	Melmont, 1954

Dudley, Nancy	*Linda's First Flight*	Coward-McCann, 1956
George, Frances, *et al.*	*Look to the Sky*	National Aviation Educational Council, 1958
Gramatky, Hardie	*Loopy*	G. P. Putnam's Sons, 1941
James, Frederick	*Cloud Hoppers*	Children's Press, 1949
Jensen, Paul	*The Golden Book of Airplanes*	Simon & Schuster, 1953
Lenski, Lois	*The Little Airplane*	Henry Z. Walck, Inc., 1938
Lewellen, John	*The True Book of Airports and Airplanes*	Children's Press, 1956

Some useful films are:

Freddy and Billy Take an Airplane Trip	Coronet Films, Coronet Bldg., Chicago
Airplanes At Work	Curriculum Films, Inc., New York
The Airport: Air Transportation	Encyclopedia Britannica Films, Inc., Chicago

The following airlines will send information to you readily:
National Aviation Education Council, 1025 Connecticut Ave., Washington, D. C.
Nebraska Air Education Division, University of Nebraska, Lincoln, Nebraska
Pan American World Airways System, c/o Education Director, P. O. Box 1908, Grand Central Station, New York, New York
Trans World Airlines, Air World Education, 380 Madison Ave., New York, New York
United Air Lines, School and College Service, 36 W. Wabash Ave., Chicago, Illinois

A UNIT ABOUT INSECTS

Grade Two

During the fall the children brought insects to the classroom. The teacher provided a well-stocked table and a full measure of enthusiasm for the wonders of the insect world. He had anticipated the children's interest in insects and had mimeographed a quantity of insect biography cards. A typical cricket biography appeared in the following form:

Kind of insect:	Cricket
Color:	Black
Sounds it makes:	Chirps
How it moves:	Leaps
Food:	Bread, Apple, Seeds
Where it was found:	In the grass
Habits:	Chirps at night; dies when winter comes

Other items on the table included appropriate books from the library, label strips, pictures, and a magnifying glass.

The children labeled each specimen and learned about it by listening to the teacher read from science books and other available sources. Then the child who had brought the insect to school described it, and the children drew pictures of the different species.

During this project the teacher read appropriate stories and poems to the children. Some of them were: *Halloween Concert* by Aileen Fisher, *The Ant and the Grasshopper* and *The Cricket and the Ant* by Aesop, from *The Arbuthnot Anthology of Children's Literature.*

After the teacher was certain that each child had had an opportunity to complete at least one insect study, he planned a general review and discussion of the project. The opportune moment presented itself one morning when James asked to show and tell about the "woolly-bear caterpillar" once more before he put it outdoors. Someone asked to say the poem about a caterpillar. The teacher gave his approval and the class recited in unison the poem they had learned in the first grade:

Fuzzy wuzzy
Creepy crawly
Caterpillar funny,
You will be a butterfly
When the days are sunny.

During the following discussion, the children

decided that each would write an account of his favorite specimen. The teacher reviewed the procedure for using spelling helps and recalled that writing is written-down talk. The chart which listed composition form was placed where each child could see it. The compositions were written, proofread, and then shown to the teacher who gave assistance to each child and suggested corrections where needed.

TWO FACES OF A COIN

Grade Two

As the children were purchasing lunch tickets, David recognized the likeness of George Washington on the twenty-five cent coin. A lively discussion followed: "There's a bird on mine." "That's an eagle." "There's some writing on mine that I can't read." "Mine has numbers on it." "Mine, too." "Mine was made in 1945."

After the children had bought their tickets, the teacher remarked casually, "It has been a long time since I have looked at a coin as carefully as you did this morning. I think the committee of men who designed the quarter must have done much planning and thinking about just how they wanted the coin to look, and just what important ideas they wanted to have on it. Would you like to look at your quarters again to discover how much we can learn from them?"

The coins were returned to the children and the teacher wrote the following key words from their oral observations:

George Washington
Date
Liberty
In God We Trust

Some students noted that all the letters on the coin were capitals. The teacher explained that capital letters are sometimes used in that way when the writer wants to call attention to his message. Jill wanted to know why the designers of the quarter decided to put "In God We Trust" on it. Several ideas were expressed and the class finally accepted Dan's contribution that it was because the Pilgrims came to America so they could go to church. The word "liberty" was discussed and accepted to mean that people can do what they like as long as they don't harm others or break laws.

Then the reverse side of the coin was studied and another list was made. It included:

United States of America
Quarter Dollar
Eagle
Stick
Branch
E pluribus unum

As the list was being composed the teacher explained the symbolism of the *fasces* and the olive branch. The children were told that the stick on which the eagle is perched is made of a bundle or rods with an ax inside and is a symbol of strength. The branch which had been mentioned was explained as an olive branch which stood for peace. The teacher next explained that *E pluribus unum* is a Latin phrase meaning "Out of the many have come one." He told the class that people from many countries came to America, and that they have all lived together here and made one country; therefore, people from many countries have made one nation. He explained that *E pluribus unum* is the motto of our country. Ronnie said that he knew what a motto was because his brother and some other boys had a club and their motto was "Dig or Die." The teacher refined their understanding by telling them that a motto is a rule of conduct that people live by.

Someone asked why the bird on the coin was an eagle. Ideas were that perhaps it was because the eagle is the biggest bird there is or because the eagle is so strong. The teacher told the children they had guessed right: the eagle is a big, strong, brave bird just as our country is big and strong and the people are brave.

After listening and explaining the words, the teacher called on several children to read the list from the chalkboard. More discussion followed as meanings of the new words were reinforced. After the children read the words it was suggested that each child think of a story he would like to tell about a twenty-five cent piece. It was decided that the face of the coin would be considered first, and then the back. The stories were well told with an apparent understanding of the information and symbolism found on the coin. After complimenting the children for their excellent performance the

teacher asked if they would like to add this story to their folder of written compositions. It was agreed that writing the story was a good idea. After reviewing the chart which listed composition form, the class began working.

THE SOUND OF COLOR

Grade Two

The science class was completing one phase of a unit on sound. At a signal from the teacher, a drum was beaten, a whistle blown, and cymbals crashed. Then the instruments were placed on the table and silence reigned for a moment. Suddenly Tom announced, "I didn't like that. It was too loud."

After Tom had written his sentences, the children read them orally and noted that he had told two facts: first, that he didn't like the sounds and second, that he told why he didn't like them. The children became quite excited as they related their own reactions to different sounds. As they talked to each other the teacher recorded on the chalkboard snatches of their conversation: get scared—love to hear—get sleepy—hate to hear—very scarey—sounds good. When the unscheduled buzz-session was over and quiet had been restored, the children were asked to tell what sounds caused the feelings on the chalkboard.

As the children explained their reasons for feeling as they did, the teacher took an unusual picture from the art file. The 18"x24" picture was a composite of many lines, shapes, darts, and rolls of color. Larry had created this interesting effect during an art class. The painting had stimulated much comment when it had been painted, and now initiated an imaginative trip into the world of sound and silence. The children began a lively discussion of the sounds which the different colors and shapes suggested. Jill remarked, "If I were there I'd run quick to that quiet green place."

The teacher asked: "Can anyone else imagine he is there?" The children's raised hands and nodding heads indicated a highly stimulated group ready to begin a new writing adventure. Then the teacher took a white card and scissors from his desk. Quickly and silently he cut a silhouette of a small child, placed it on the picture and announced, "There you are in a great world of sound! How do you happen to be there? What are you thinking about? How do you feel?" The varied responses assured the teacher of compositions which were going to stretch the imaginations and vocabularies of the students.

ASK MR. BEAR

Grade Two

Birthdays are of great importance to children. One morning in December, Betty reported that it was her mother's birthday. When asked what she was going to give her mother for a birthday present, Betty said she didn't know.

"Perhaps your classmates can help you decide," the teacher offered. "I have a story called *Ask Mr. Bear* which you probably remember from kindergarten. It is about a little boy who did not know what to give his mother, and his friends all tried very hard to help him. I am sure that your friends will try, too."

The teacher read the story until he came to the part where the boy, Danny, started off to find Mr. Bear. "Now," he said, "I am sure you are all wondering what adventures Danny will have as he goes into the woods over the hill to see if he can find Mr. Bear. I would like to have each of you write an ending for this story. I am sure you will be able to think of something that Betty can give her mother."

The children wrote diligently for several minutes. When the stories were read, it was discovered that Danny met with exciting adventures. The birthday gift suggestions were varied and interesting.

When the teacher read the real ending of the story, everyone was as delighted with it as with his own version.

A WRITING LESSON

Grade Two

The communications unit in social studies provides many opportunities for written and oral work. One class was learning about the parts of a newspaper. The headlines were being given special attention when Jack announced, "I know why the headlines are so big. They tell the most important news."

"That is just right, Jack," said the teacher. "Let us try to think of a headline to tell of an important social event."

The teacher made several suggestions and wrote them on the chalkboard. The class agreed that Jane's news would make the best story. She had reported that the school bus almost hit a deer on the way to school.

The teacher explained that a headline is much like the title of a story or a poem. It must have very few words and it must tell what the news is about. Jill offered to tell the news item and wrote the following sentence on the chalkboard: "Bus Thirteen almost hit a deer this morning on the way to school." The children suggested that the sentence be shortened to: "Bus almost hits deer."

Someone suggested writing the story for the headline on the chalkboard. The class was anxious to begin and each child wrote his own imaginative version. The children were fascinated by this technique and wrote several other stories from headlines. The following headlines became an important part of the writing program: "Jack and Jill are Lost," "Man Lands on Moon," "Black Bear near Hillcrest," "Telephone Pole Missing," and "Snowman Runs Away."

AN ART LESSON CORRELATED WITH SOCIAL STUDIES AND ENGLISH

Grade Three

A class had been studying communication in its social studies unit, and had become interested in the picture writings found on walls of caves. When it was time for art class, the teacher said, "Today, boys and girls, we're going to pretend that we live during the time when people communicated by telling stories. They made a series of pictures to tell each story. I want all of you to make a series of pictures to tell each story. I want all of you to make a series of three pictures each, on one large piece of construction paper. They should be something like what you find in comic books. Each picture will tell one part of your story. First will be the beginning; second, the middle or problem; and third, the ending or solution to the problem."

The children worked enthusiastically, and when most of them were finished, the teacher asked if they would like to tell about their stories. Most of them were quite eager to do so. One boy told a story he called "The Just Born Bird." Picture one, the beginning, showed a large mother bird in a treetop sitting on her nest. Picture two, the middle, showed the mother bird on the ground under the tree, and a smaller bird in the nest at the top. Picture three, the end, showed the mother bird in the nest reaching out toward the small bird with a worm in her mouth.

WRITING FACTUAL MATERIAL

Grade Three

During the social studies period, a train conductor on one of the cross-country trains told the class about passenger trains and the work of their crews.

Later, during English class, the teacher discussed the speaker and the things he had said about trains and how they operate. He suggested that each child write a story about some thing in the speaker's talk which he remembered. Some children indicated that they were interested in the different kinds of land that the train passed through, such as desert, plain, mountain, and coastline. Others were interested in the care of passengers who were on the train all night, and how the passengers were fed. Then the teacher gave the children paper and asked them to begin writing.

This lesson was a valuable guide for future writing of stories from factual material. It revealed that the children needed a little more practice and discussion in story writing. One excellent story resulted, however. It was written by a girl who was worried because the crew of the train could not get home every night. She mentioned that she would be unhappy if her daddy couldn't come home each night.

The children were not displeased with this assignment. In fact, many of them thought it was fun to try to remember what the conductor had said. It did help them learn that listening to a guest speaker can lead to interesting stories of their own.

A THIRD GRADE LESSON CORRELATED WITH SCIENCE

Grade Three

The teacher began this lesson by saying, "I don't believe that you can tell me all that you see up here on the table. I'll give you a few minutes to look closely at everything and then we'll see how many boys and girls are able to tell me exactly what is on the table."

Then the teacher uncovered the top of the table in the front of the room, revealing a two-wheeled yellow cardboard cart being pulled by a gray mule who was wearing a worn straw hat. On the overhead projector he wrote, "Tell me all that you see on this table."

The children were allowed a few minutes to observe the things on the table and then were given a piece of paper and asked to write a list of everything they saw. The teacher reminded them, "Just make a list of the things you see. No name is needed."

After the writing was finished and the papers collected, two different papers were taken from the stack and read to the class. As the teacher read them, he wrote them on the screen along with the original direction. The first paper said "a cart and a horse"; the second listed "a yellow cart and a gray horse." The teacher asked, "Which of these do you think is most correct?" One student said, "The last one, because it has more things than the other one."

The teacher continued looking at the papers until he found one which was different from the other two. It said "a cart with two wheels and a horse." One pupil said he thought this list said more than the others; another thought the second and third were about the same because each listed four things.

The next list the teacher selected read "a yellow cart with two wheels, and a horse pulling the cart." Again the children were asked what they thought of the list and one pupil said, "I think this list is just plain wrong. It says the cart is being pulled, but it's not. It's staying in one place, and has ever since the teacher put it there." Another pupil, however, said he didn't think the last one was wrong. "Anyone can see the cart is being pulled, because the horse's leg is up in the air like he's going to take a step."

The last paper the teacher read said "a wagon with two wheels, and a horse with a ragged hat pulling the wagon; the wagon is yellow." One pupil remarked, "It's just all wrong. It says 'wagon' and I think a wagon has four wheels. This one only has two." As the discussion continued, the teacher reminded the children of his direction to "tell all that you see on this table." He called attention to the word "all." After a few more minutes of discussion, the pupils decided that the last list was the best because it listed most of the things on the table. They felt that the difference between "a wagon with two wheels" and "a cart" was not great enough to make the answer wrong.

However, the lesson in isolation would be useless without a follow-up of some kind. The children's discussion not only called attention to their need for more careful observation, but also created an interest in discovering differences between words of similar meaning. For this reason, this lesson could also lead to further increase in the pupil's usable vocabulary.

DEVELOPING SKILLS IN RHYMING

Grade Three

One class of third graders had been singing favorite songs, substituting words to describe some of their classmates—and teachers. Not all were complimentary.

The class had been discussing safety rules, including traffic safety in and outside the school. The teacher offered samples of verses about traffic safety, and asked the children if these reminded them in any way of nursery rhymes. Much discussion resulted. Then the teacher asked the children to write some of their own safety verses by changing the words in familiar nursery rhymes.

This was a successful lesson. It grew out of what might have become a rather unpleasant situation, for the songs being paraphrased on the playground had become quite personal and offensive. As a result, the English lesson served several purposes: it helped develop the ideas of traffic safety; it helped turn the ability to paraphrase rhymes into something constructive; it gave the children an opportunity to develop a feeling for rhythm and rhyme.

One rhyme that was written read:

Jack and Jill crossed the street
Using a lot of care,

They looked to the right
And then to the left
To see if cars were there.

Another read:

Humpty ran down the hall,
Humpty Dumpty bumped into the wall,
And all of his teachers, and all of
his friends,
Said, "Humpty, you know you shouldn't
run in school!"

Nearly all the children succeeded in composing rhyming verses about some phase of traffic safety. Each had at least one rhyming couplet.

DESCRIBING AN EXPERIENCE

Grade Three

One November day, the class was discussing the fact that different kinds of weather can make people and things act and feel differently. One girl whose house faced a lake said, "When it's dark and cold like this, and I hear the waves on the lake bank, sometimes I get scared." The teacher asked her why she was frightened. "Because when the wind bangs the waves up like that, it shakes the house all over," she answered.

The school was located close to the lake, which was easily accessible through one student's yard. So the teacher suggested that they all put on their coats and go over and see the waves on the lake. (It was a small group, and presented no problems of supervision.) A flight of steps leading to the shore made it easy to get right down on the beach.

The lake was especially choppy that day, and the waves rolled high up on the beach and pounded against the little pier, sending spray high into the air. As each wave rushed back from the pier, the children could hear it gurgling underneath where the sand had washed away. The sequence of wave after wave seemed to fascinate the children. Several who lived beside the lake took it upon themselves to make sure the others understood the meaning of a wave of water. They commented about the waves excitedly.

Back in the classroom, the teacher asked the children whether or not they knew what a wave was. After some discussion, when he felt they were fairly sure of what he was asking, he said, "I wonder if you would write one sentence telling how the waves make you feel." When they had finished, the papers were read to the class. Examples are:

"A wave makes me feel wet."
"When the waves are stormy they get big like mountains."
"The waves crash on the pier, and smash into little pieces and I want to run away."
"The waves push up higher and higher till they're above my head."
"The waves are mad on days like today, but sometimes they are soft and ruffly like a dress."
"The waves are water hills that grow bigger and bigger and suddenly fall over and melt away."
"The waves are mad and growl at you from under the pier."

This excursion provided the children with an enthusiasm which they revealed in their writing exercise while the experience was fresh in their memories.

PUPPETS: AN ILLUSTRATIVE LESSON IN SPEAKING

Grade Three

The children were delighted at the prospect of producing puppet plays. The simple folk plays were based on familiar stories: "The Three Billy Goats Gruff," "The Gingerbread Man," "The Country Mouse and the City Mouse," and "The Princess Who Could Not Cry." Each child had a script and knew the stories thoroughly.

The puppet theater was constructed in the classroom out of a bicycle carton. The children painted and decorated it. One girl's mother helped her hem two pieces of cloth used as curtains; these could be drawn across the stage opening. Hand puppets were constructed in art class and dressed to fit the roles they were to assume in the plays. Scenes were painted on large sheets of construction paper and were hung, one at a time, at the back of the stage as the production moved from scene to scene.

The class originally intended to use the scripts while the action was being blocked out during the first few rehearsals, and then to

put them aside. But another idea occurred to the teacher and his students. The tape recorder was being used in practice sessions as each cast concentrated on its lines. One group, after evaluating its reading of the lines, set up the tape recorder close to the puppet theater and played it while the puppets performed. The voices came through with sufficient volume and clarity to be understood easily.

Each cast, then, was given its own small recording tape. The children taped and retaped their reading of the script until they were satisfied, even adding sound effects that required careful timing. The puppet operators concentrated on the action of the puppets, while the tape recording supplied the voices. The result was that the plays could be performed before larger audiences than usual, since there was no problem of voices being lost within the theater. The puppet handlers could work for a little more polish in their puppets' actions. And a new dimension for the tape recorder was discovered: a motivation for clear, audible speech.

TALL TALES

Grade Three

The main purpose of this unit was to understand the meaning of "tall" in relation to "tale" and to appreciate the character and nature of American tall tales. The unit was introduced by identifying some American "tall tale" characters. Many children know several of these, and nearly all children will know a few. For example, most would know Paul Bunyan, Davy Crockett, and Johnny Appleseed. Some might know Pecos Bill (a legendary cowboy); only a few know Mike Fink (a keelboat man); and almost none would know Big Mose (a New York fireman).

The teacher discussed with the pupils why these people are "tall" characters. A large outline map of the United States placed on the bulletin board encouraged the children to locate the areas where the "tall" characters were supposed to have lived and performed their feats. For example, since Paul Bunyan was a lumberman, the children might locate him in any place where there are forests. While he is claimed by Wisconsin and Minnesota, Paul is supposed to have chopped his fame all the way to the northwest lumber country. The other "tall" characters would be placed on the map in the same way, according to the areas of the United States and the kind of country in which their stories took place.

If the Tall Tale unit is introduced during the science unit on air and weather, it offers a good opportunity to develop the meaning of the terms "hurricane" and "tornado" and the differences between them. There is quite a selection of tall tale ideas to be found in the study of the areas where hurricanes are most common, such as the east and west coasts of Florida. People who live in these areas have developed a sort of philosophic humor about the hurricanes.

These stories describe a superhuman force or idea by making it act and speak in the form of a person. Tall tales stimulate the child's imagination, prepare him for more sophisticated allegorical literature, and may motivate him to write creatively on his own. They may also be used as a basis for reference work such as independent discovery of more "tall" stories and characters, and collecting items of folk humor.

BABY ANIMALS

Grade Three

The introduction to this unit began the day the teacher brought an electric two-egg incubator to the classroom. On the table beside the incubator was the book *Speckle Goes to School.* Several of the children had read this delightful book about a hen and were pleased to learn that the teacher planned to read it to the class.

After hearing and discussing the story, plans were made for learning about many young animals. The children listed the following questions to be answered during the study: What do they look like when they are born? What are their bodies covered with? Can they walk when they are born? Do they have teeth? How do they eat? What kind of home do they have? How are they taken care of when they are little? Can they do tricks? Could we play with them? The questions were copied on a chart and placed near the science table for easy reference. The children searched the library for books about animals.

During the study the children worked in groups of three and shared information as it

was found. Each day the class was called together for a few minutes to give reports and to change groupings. The children found many opportunities to speak, to write original compositions on favorite animals, and to make records. Each child wrote one imaginary story about a baby animal and its family.

The highlight of the program was the raising of the two baby chicks. One day the class wrote a note to the local hatchery asking to purchase two eggs which had been in incubation for 14 days. A committee wrote the note and took it to the school office to be mailed. The eggs were purchased and placed in the incubator; the children were told that they would hatch in seven days, which would make a total of 21 days under incubation. A child went to the calendar and marked the day when they should hatch. Each child awaited the event eagerly and made a diary to record the project. Finally the eggs hatched and the baby chicks were kept in the classroom for several days. Each child was able to take part in caring for them.

By including all the children the teacher was able to complete a successful unit. The children worked collectively on a subject of vital interest to all of them. There was definite growth in each child's ability to locate information and books, to speak about what he had learned, and to write his own report.

THE INTERMEDIATE GRADES

GRADE FOUR THROUGH GRADE SIX

INTRODUCTION

The primary grade program in speaking and writing is the foundation for speaking and writing progress in the intermediate grades. If the groundwork has been laid well, the children have had the opportunity to speak and write in a variety of situations for a number of reasons. Many children have developed considerable ability in oral and written expression as they have encountered personal and social desires and needs. Of course, the degree of skill in speech and composition will vary considerably.

The good intermediate grade program in speaking and writing takes into consideration growth characteristics of children between the approximate ages of nine and twelve. Great physical changes are taking place, and this maturing process is accompanied by changes in attitudes, interests, and capabilities. The fourth grade child is in many ways similar to the child at upper primary level. Although the intermediate period represents a time of relative stability for many children, the fifth grader gradually takes on some characteristics of the preadolescent and the sixth grade girl may enter puberty. Children approaching adolescence experience spurts of physical growth, with girls surpassing boys in height. As Anderson and his collaborators point out in *Readings in the Language Arts* (Macmillan, 1964), preadolescent children lose their childhood grace and may become awkward and prone to accidents. At the same time, they have reached almost adult level in eye and hand coordination, which allows them to read and write for sustained periods of time without tiring. Although they are usually in good health, they will profit during the day from periods of rest and relaxation, outdoor play, and participation in activities which promote muscular skill, poise, and grace.

Preadolescent children may be aggressive and rebellious at times. Often they become highly

emotional over small matters and cry easily, sometimes when they are happy. They may experience extreme emotions: feelings of discouragement on the one hand, and high hopes for their dreams of the future on the other. They value the attention and approval of their peers and often of adults. They enjoy group activity and may belong to gangs or clubs. Fifth and sixth graders, in particular, begin to sense social inequalities and to want to help others. They like to see fair play and are concerned with right and wrong behavior. Many are hero worshipers.

Intermediate grade children are very curious about a number of things. They develop wide interests and seek adventure and excitement; they read extensively and enjoy sharing their reading experiences. They have highly developed imaginations and enjoy expressing themselves creatively. Most children in the fifth and sixth grades have a growing ability for long-term planning and are quite competent in reading, speaking, and writing.

The intermediate teacher remains conscious of the interrelationship of the expressive arts. A planned lesson in reading, for example, usually involves listening, speaking, and at time, writing. Thus the content, activities, and skills dealt with in one of the language arts can enhance experiences and strengthen learnings in the others.

The quality of communication in both speaking and writing is affected by the child's level of maturity and background experiences in home, school, community, and the widening world. Most written statements of school philosophy express belief in the importance of taking a child as he is and encouraging him, by a wide range of desirable means, to improve in speaking and writing according to his own growth patterns. Accomplishment of such a worthy aim depends upon each teacher's willingness to study the children in his group and to make such adjustments for individuals as are necessary or desirable.

The transition from one grade level to another should be an easy one for the child. Each year there is a strengthening of skills which were introduced earlier and a gradual extension of the program to include other elements needed in speaking and writing. The teacher will remember that there are always some children who need initial instruction in a skill introduced to the group at a lower grade level.

THE DEVELOPMENT OF SPEAKING

By the time he reaches the intermediate grades, a child is ready to use language as a refined tool. His experience has widened and he is beginning to communicate in increasingly formal terms. He has progressed from informal conversation with his teacher and classmates to making reports, listening to others do the same, and participating in group discussion. He may be acquainted with the microphone; his dramatic efforts are ambitious; his telephone manner is proficient. He finds, too, that he needs to be familiar with parliamentary procedure in order to carry on the business of his class and clubs.

ACTIVITIES PROMOTING SPEECH DEVELOPMENT

From extensive participation in rhythms, pantomime, and dramatic play in the primary grades, the intermediate child arrives at a better understanding of the use of his body in the advancement of communication. He knows that bodily attitude and action reinforce and amplify word meaning, and that an expressive body produces an expressive voice. The teacher continues to help the child develop smooth bodily action. A standard aid is the "Simon Says" game, which is always a favorite with children. Pantomimes will allow further practice of gestures and facial expressions. Assuming the posture of a sick child walking, a happy child skipping, or an old person with a cane are examples of good exercises. Children may want to pantomime the occupations being studied in a social studies unit, and will also enjoy pantomiming while a familiar story is being read.

Children in the intermediate grades are normally very enthusiastic about producing plays. They can adapt a familiar, popular story to dramatic form, learning parts if they like, but being encouraged to ad lib if they forget exact lines. They like to create sets and costumes; if they decide to share their production, a series of integrated experiences in communication such as making programs, inviting and receiving guests, ushering, and announcing may evolve. The less imaginative child is often

caught up in the excitement of the activity as he works with the more creative and confident children. A tape recording of the production offers wonderful opportunities for study and analysis, and is usually very revealing to the children.

Another dramatic form that becomes usable in the intermediate grades is the "Reader's Theater" type of presentation. The drama is read in parts, but without action. The production can use sound effects and may require a narrator to cover the transitions. This technique is well adapted to plays with few characters, although it is conceivable to integrate it with a choral speaking group. It may be done casually, with a minimum of planning, or it may be a thorough-going production. But whatever form is used, we must agree with Geraldine Siks who says, "When children are caught in the magic of creative dramatics, something unexplainable happens that gives soul and spirit to a group experience." (*Creative Dramatics*, Harper, 1958, p. 19.)

Role playing, if understood by the children, can serve a useful purpose in the intermediate grades. Acting out incidents that have occurred on the playground or in the classroom, with children assuming the roles of the participants, can sometimes help bring about a solution to, or at least an understanding of, a difficult social situation. Puppet shows continue to be a useful device, offering an opportunity for creative expression in the same wide range as the drama, and giving the shy child a chance to perform in a kind of anonymity. Puppet characterizations of famous personages might be correlated with biographies the children have read or with social studies to produce a kind of "Who Am I?" act.

Choral speaking can be developed to a rather refined art in the intermediate grades. Wilmer K. Trauger says that choral speaking "supports the oral communication program in several ways. It improves enunciation, articulation, voice quality, and speech intonation. It increases the courage of a timid child as he is caught up in the dynamics of unison speech. It tones down the overbold pupil, who realizes that he must coordinate his speech with the group." (*Language Arts in the Elementary School*, McGraw-Hill, 1963, p. 43.) The author suggests four types of choral speaking suitable for the elementary grades: unison reading, a-line-a-child, the refrain and the antiphonal.

Carrie Rasmussen, in her discussion of choral speaking, asks: "In what other situation are so many self-developing possibilities realized—the unfolding of personality, the developing of leadership, the feeling of independence, the need for resourcefulness, the freedom of bodily expression, the improvement in vocabulary, voice, and diction, the training in art, and the socializing influence?" (*Speech Methods in the Elementary School*, Ronald Press, 1962.) Choral speaking is an art form in which children develop in creativity, cooperation, and leadership, and learn to understand others by assuming fictional roles.

Participative listening is a vital factor in the intermediate communications program. As he progresses through the grades, the student will be exposed to increasingly longer oral expositions—first from the teacher, then on film, radio, and television, and perhaps from guest speakers. He will need to become an attentive listener, learning to assimilate at the moment of presentation, to follow an organization, and to formulate relevant questions for whatever discussion may follow. Conversation will also be developing as a skill. By now the child should be able to bring to a conversation considerable knowledge and experience of his own. He will begin to seek out people who have interests similar to his own and will experience the pleasure of exchanging ideas on his favorite subjects. Opportunities for social intercourse broaden as he makes significant trips with his family, his scout troop, and his class. It is good practice for him to place orders at restaurants, to ask for and give directions, and to appreciate that we constantly use oral skills in the routine, day-to-day functions of our society. Since intermediate grade children are entering the period in their lives when the telephone is the chief social instrument, the wise teacher will review the factors of courtesy and good oral communciation which were presented in the primary grades.

Good listening habits are also desirable as the children enjoy the literature which the teacher reads to them. Good materials for oral presentation are listed in the literature program of this curriculum. The teacher who is a

good oral reader knows that he can always count on an enthusiastic audience. The silent reading which comprises a large part of the intermediate curriculum might well be integrated with oral expression to ensure adequate reading comprehension. Much of the child's reading lends itself to oral interpretation, either planned or impromptu. Hearing and saying a poem are extremely helpful in the appreciation of the poem. The traditional "book report" can be made more effective when interpretive techniques are used. The child might be asked to prepare a reading from the book. Or, for a specified class period, children might appear in the costumes of particular book characters and give dramatic interpretations of them. Carefully planned and purposefully presented book reports are useful vehicles for the practice of communication skills. They also permit more meaningful literary experiences than the traditional oral report in which the student simply retells the plot or main theme of the book.

It must be emphasized that whether students are interpreting literature orally or reading aloud for informational purposes, they should be required to know how to pronounce all words, to know the meaning of what is to be read, and to practice their material before reading. This applies to the reading of stories, poetry, and quotations, as well as to announcements, facts, directions, jokes, and riddles.

The area of formal talks, reports, and discussion acquires increasing significance in the intermediate grades. The student needs to develop skill in instructing, persuading, entertaining, and informing his classmates. He needs help in constructing simple outlines and in collecting and arranging his material. It is vital for him to understand the proper use of reference materials and the art of note-taking. While the oral report will differ from the written one in its final form, the collection and assembling of materials will involve almost identical techniques.

The oral report will be most successful if the student selects his own subject from his personal experience. He should bear in mind that his talk is designed to serve a purpose and that he should relate his material to the needs and interests of his audience. These factors grow in importance as speaking and listening situations become more complex. The speaker will soon realize that a favorable audience reaction contributes much to his own effectiveness. Material for his speech will include the child's own knowledge and experience, that of authorities whom he may interview, and extensive reading matter. He should be vigorously encouraged to use all these sources and not to rely solely on reference books. As he plans his speech, he will want an introduction, a body, and a conclusion. He will organize his material around his main idea, with a clear understanding of where and how the subordinate ideas relate and fit in. A concise outline or set of notes will free him to recreate his experience as he establishes communication with his listeners.

It is at this point that the cultivation of smooth bodily action will become especially important. Relaxed but controlled posture is the goal as the child stands before his audience. He may be reminded that if he is sure of what he wants to say, he will feel less nervous and his body will be more likely to do what he wants it to. If he can walk to the front of the room confidently and take his position *before* he begins to speak, he will give an impression of being poised and in control of the situation. Even what to do with his hands will not seem to be a big problem, if he feels confident and relaxed inside. And finally, if he can be encouraged to show a friendly face to his audience, the potential success of his talk will be greatly increased.

Good composition, standard usage, and rich vocabulary are essential to a good speech. While spoken sentences may be shorter and perhaps simpler than written ones, the child should be aware that his material must be coherent and grammatical to be effective. If the class is to evaluate the speech—and this is often desirable—the teacher might encourage comment on content and delivery, and plan to take up matters of construction, vocabulary, and usage with the student privately.

The interview was referred to above as a device for collecting information for an oral report. It is also, of course, an excellent technique for securing material for a written composition or a discussion. It is good experience for a child to select his interviewee, to make arrangements for the interview, to plan and present his questions, to record the responses, and to organize his material so that it will be useful to him and to the class. Classmates, teachers, parents, and other citizens, to say nothing of community officials, are generally happy to share their

knowledge.

The group discussion grows in importance in the intermediate grades. Sixth graders particularly enjoy panel discussions on school and community issues. A moderator will present the problem and sketch the background, a panel of speakers will offer ideas on various aspects of the problem, and the members of the audience will ask questions and make contributions. The results of this activity are extensive. Participants learn to "stick to the point," to think critically about what is being said, and to offer their own suggestions and ideas. In addition, vital training in discussion leadership can begin at this level. The class may discuss any new project it is beginning and any subject it is studying. Discussion can either develop naturally or be formally planned, and every child should be encouraged to participate.

Simple parliamentary procedure can be mastered at this level. Children can understand the principles of nomination and election, of moving, seconding, and voting on a proposition. Since these processes are at the very heart of democracy, it is not too early to establish a concept of them.

The improvement of voice, usage, and vocabulary which was initiated at the primary level will be continued in the intermediate grades. The teacher's own speech is still an important model for the children's speech. His voice quality sets the classroom standard, as he helps the children appreciate adequate but controlled volume, optimum and varied pitch, good tonal quality, and appropriate rate of speaking. Cultivation of the voice is best predicated on comprehension of meaning. If the child understands the full impact of what he is saying, it will tend to be reflected in his voice. A sensitivity to the shades of meaning created by voice inflection helps the child develop a varied and interesting voice. A comfortable classroom atmosphere and a good program of physical development and relaxation are conducive to good voice quality.

While the classroom teacher does not attempt to force a change in the habitual pitch of a child's voice, he may demonstrate to him how variety in pitch adds interest and expressiveness to what he has to say. He can also help a child modulate a shrill voice or give more body to a thin voice. He can work on rate of speaking, showing how rate is adapted to the type of material being presented, and how variety in rate is also a desirable quality in the speaking voice. The tape recorder is an extremely helpful instrument in helping the child analyze his own voice problems.

The teacher continues his efforts to eliminate errors in speech and to train his students in the correct articulation of speech sounds. Practice in particularly troublesome sounds will be done on an individual basis, since there is much variation in articulation problems.

DICTIONARY SKILLS

Dictionary skills, which may have been introduced in the third grade, continue to develop as the child learns to use the dictionary to verify pronunciation and meaning. Expansion of vocabulary comes with continued exposure to literature, vocabulary-building exercises in connection with reading instruction, and the teacher's example. His accurate evaluation of what level of vocabulary will be challenging to the children is of special importance.

SPEECH DEFECTS

The true speech defect requires a program of correction set up by the professional correctionist in cooperation with the doctor, psychologist, and classroom teacher. It is very important that problems which have persisted into the intermediate grades be treated without further delay. The classroom teacher is in the best possible position to implement the work of the correctionist and to give constant support and encouragement to the child. Since his speech is a reflection of his total personality, a successful integration of all factors of his development is imperative. Also, in the intermediate grades the child is approaching the critical time in life: the junior high school years, when it is hoped that his speech will give evidence of the blossoming of an interesting personality.

Many elementary schools, to assure continuity in the development of writing skill, keep cumulative folders of students' work to accompany them from grade to grade. The most useful of these folders contain the following from each grade level: samples of the child's best compositions; examples of assignments which the child has found difficult; and first and revised drafts of a number of representative compositions. The teacher studies the school's general language arts guide to become familiar with the place of writing in the total program; he examines the work in the folders and notes the progress made by each child over the period of years he has been in school. He will secure as soon as possible new samples of each child's written work to help him judge the child's present status in writing. Knowledge of the quality of a child's past performance and present ability helps the teacher set realistic goals for his rate of improvement. The most important factor in a successful writing program is a teacher who understands and likes intermediate grade children and is conscious of the wide range of differences in their age, maturity level, ability, personality, and family background. His familiarity with the purposes and scope of the language arts program from kindergarten through grade twelve, his awareness of the role of writing instruction within the program, and his knowledge of the characteristics and requirements of intermediate grade children aid the teacher in making his plans.

The following conditions favor the development of a good writing program:

- A friendly, informal classroom atmosphere in keeping with the children's growing ability to manage freedom
- An enriched curriculum with emerging opportunities for children to speak and write
- Time for the teacher to plan with children and for children to write, discuss, revise, and rewrite
- Opportunities for children to share the results of their efforts with their classmates and with others

The distinction between creative and practical writing may be difficult to justify, since all writing is to some degree creative. It might be better to employ the term "imaginative writing" to distinguish a child's spontaneous, personal expression from writing based on factual material. In imaginative writing the child selects his own subject, form of expression, and audience; in report writing he uses more conventional forms and develops his thoughts in a manner consistent with his topic.

The intermediate grade teacher, like his colleagues at the kindergarten and primary levels, places special stress upon activities which stimulate his students' sensory awareness of the world about them. Under guidance, the fourth, fifth, or sixth grader's perception of visual details, sounds, form and texture, and odors will become more refined; his emotional responses to situations and experiences will continue to mature.

The teacher is aware that the classroom provides many opportunities for new sensory experiences. The children may examine familiar objects, pictures, and even persons for gross outline and fine detail. They may handle objects of varying shapes and sizes for form and feel surfaces of furniture, books, and clothing for texture. The wider school environment, including the out-of-doors, is available for lessons involving all the senses. The lunchroom offers numerous possibilities for sharpening the faculties of observation, smell, and taste. Other sources for the improvement of sensory perception are: the home, class field trips to interesting spots in the community, and places to which individual children have traveled.

Of course, the wonderful world of vicarious experience must not be neglected. Reading and being read to, listening to the radio and recordings, and watching selected television programs and movies will stimulate the child's sensory awareness. He will become more exact in his choice of words to express what he perceives, and his command of descriptive language will have a favorable effect upon his imaginative and practical writing.

The intermediate teacher can be most helpful to his students by assuring them of his interest in their efforts. When a child wishes to share his ideas with others, the teacher will be an appreciative audience. He will assist the child in getting his story, poem, or report into presentable form to be printed in the school newspaper or displayed on the bulletin board.

While much of the planned writing done in the intermediate grades represents individual

effort, there are occasions on which class or group activity is appropriate. These include: practice lessons in note-taking, outlining, and summarizing; committee writing of scenes or acts of plays; and introductory lessons dealing with a new type of writing, such as the news story.

Writing in the intermediate grades is best motivated by the children's own interests rather than by topics in language textbooks or reading assignments. Some areas of interest are: school and family living; camping or other vacation trips; favorite sports, clubs, or hobbies; current events; and personal reading.

Writing frequently done at the intermediate level includes: personal experiences; editorials and news stories; reviews of books and radio and television programs; directions and simple explanations; notes from reference reading, outlines, and summaries; business and social letters; announcements and advertisements; and well-constructed answers to questions in all areas of study.

Although the intermediate grade teacher does not think in terms of teaching narration, description, and exposition, the children use narrative writing in their experience stories and accounts of various happenings. They use descriptive writing in much of their written work: factual description in giving exact details and figurative description in comparing two unlike things. Expository writing is used in directions or explanations. In practice, the child frequently uses a combination of kinds of writing in the same composition. The child should be encouraged to adopt a style which generally suits his purpose.

If a good source for a common writing subject at intermediate grade level is a firsthand experience, the best preparation for writing is an extension of that experience through guided observation, discussion, pictures or films, field trips, or reading. Often several of these aids may be combined. But whatever the situation, the children must be allowed sufficient time for preparing to write. Preparation frequently involves selection of a sufficiently narrow part of the topic to be dealt with adequately. If a school baseball game is the common experience, for instance, one child might describe the reactions of the crowd, another a particular player, and still another a certain play.

If clarification of certain terms becomes necessary, the teacher will write the words on the chalkboard and discuss their meanings and spellings. He may also review with the children necessary points such as staying with their topic, watching their sentence structure, using the words that best express their thoughts, and developing their ideas in an interesting manner. Finally, he may stress that correct spelling and punctuation are essential to clarity of expression.

During the writing period the child should set down his ideas as rapidly as he can, going back later to improve his work. As the first step in proofreading, the student should read his work several times to himself, trying to find any errors he might have made. He may then proofread his paper by reading it aloud to another child, going over it with another child to check spelling and punctuation errors, and possibly rereading it to himself several times, each time for a particular purpose. When he feels that he has done his best work, he goes to the teacher for a conference. If further revision is required, he may point out which areas need improvement—and why—and suggest the techniques a student might use. If he is having trouble with sentence structure, for example, the teacher might remind him that writing is "written-down talk" and that his problem may disappear if he thinks his sentences through before he writes them out. This activity should be used with caution so as to prevent the assumption by students that others should do their work for them.

If it is impossible for the teacher to aid his students directly, he may write his comments on their papers, commending all strengths and constructively criticizing a few weaknesses. Whenever possible, he will arrange a conference with each student to discuss his corrections. At times he may write sentences containing troublesome and typical errors on the chalkboard for group discussion and consideration.

In the intermediate grades many children make definite advancement in the following areas of good composition:

- Unity: staying with the subject
- Continuity: developing topic statements by addition and illustration
- Form: sense of order; organization
- Sentence structure: the levels of subordination
- Diction: choosing fresh, colorful, precise words
- Tone: developing individuality of style

The following sentences taken from the written work of Wisconsin children exemplify their progress in unity, sentence structure, and diction.

Unity. The following beginning and closing sentences of compositions indicate "staying with the subject":

Grade Four

When the sun comes up, all is still on the lake.
It's very still on the lake when no one's up but me.
I was sitting on the porch watching TV when all of a sudden the TV went out.
From then on the TV was OK.

Grade Five

A strange thing happened to me in a dream last night. I was a pencil.
Oh what a tiring day! Would you like to be a pencil?

Grade Six

To have a vacation without any accidents this summer, we should be careful in everything we do. Remember, most accidents can be prevented.
By being careful and using common sense, you will have a very safe summer.

Sentence Structure. The following sentences exemplify logical subordination:

Grade Four

When I look at Brownstone Falls in Mellen, Wisconsin, I think of purple rocks and water falling down them.
When Ranger VI went to the moon he did not bring back pictures because he met space men and they took his camera.

Grade Five

As I watched the treacherous water go over the edge, I challenged my heart to look over.

Grade Six

Summer would be a lot more fun if people would obey summer safety rules.
He replied, "I feel that the American people have a wrong impression of my country of Peru, for my country is a contrast of old and new, of gaiety and sorrow."

Diction. The following sentences contain fresh, colorful words:

Grade Four

It was very quiet on the marsh, no fish leaping, no birds singing.
[The wind] makes the flowers nod their heads and twist around and rise off the ground.

Grade Five

(See example under sentence structure.)

Grade Six

Cars are speedy now, whizzing by at one hundred miles an hour.
Whispers come from a motor purring softly.
As a boy I could look down the terraced hillside, to the green valley snuggled between the mountains; or I could look upward to the lofty peaks, their diamond snow shimmering in the blinding sun.

Children use figurative speech as early as fourth grade. For instance:

[Mars] looked like a big beach ball in the air.
A rhinoceros is big and bold. He has horns like sharp fat long tacks.

Since arbitrary criteria for evaluating writing are based upon the work of a mythical character—the typical student of a grade—they are not always valid. The alert teacher will consider the dominant tendencies of his own group of students and develop a reasonable and relevant set of attainable goals. The following suggestions may be altered to suit each child's level of competency.

Most fourth graders might be expected to:

- Write a reasonable well-constructed paragraph containing a central idea to which all sentences are related
- Write short, friendly letters and simple social notes using standard forms

- Turn in proofread copies of planned written work free of gross errors in spelling and containing only few mistakes in punctuation and capitalization
- Use the composition form recommended in the school

Fifth and sixth graders are expected to gain competence in these skills and to add the ability to:

- Write a simple business letter
- Use conversation in some of their stories
- Make a simple short outline and develop a short summary from it

THE MECHANICS OF WRITTEN COMPOSITION

The skills of capitalization and punctuation are another important part of the language arts program. It is well for children to understand why mechanical skills are necessary for communication. Punctuation clarifies writing and reading for the writer and his audience. In the intermediate grades sentences grow longer and more complex, and commas and periods act as signposts along the way. Children tend to use too much punctuation rather than too little; thus a good rule to follow is, "When in doubt, leave it out."

For the most part, it is the writing needs of the children that determine what is to be taught at each level of development. The intermediate teacher will test his students' mastery of the mechanical skills and reteach them to children who have not acquired or retained them.

GRADE FOUR

Children will have learned a few of the basic rules governing the use of the comma in the primary grades. In grade four they will learn additional uses such as setting off the words of the speaker in a simple direct quotation, following the introductory words "yes" and "no," and separating words in a series. As fourth grade children begin to read more widely, they may notice the comma in a direct quotation and try to use it in their own written work. Now is the time to teach this particular skill; in other words, "strike while the iron is hot." Of course, the adage may also apply to teaching the use of the comma in other places.

Fourth graders begin to use short, simple outlines to organize their first attempts at reference reading and may now be taught to place a period after a number or letter in the outline. They will need to use the colon in the salutation of a business letter as they write to obtain reference material for their social studies class. The use of the apostrophe in possessives is also introduced at this level. The plural possessive is difficult because there will be confusion with the simple plural form. It is best to avoid this concept until later if possible. Apostrophes in contractions are reviewed and reinforced.

The hyphen may be introduced at fourth grade level when a pupil needs to syllabicate a two or three-syllable word which comes at the end of the line in his writing. Although detailed rules of syllabication are obviously too difficult at this grade level, the child can be taught to refer to the dictionary for help. The teacher will call attention to the fact that one-syllable words are not divided.

Fourth graders will maintain the primary grade skills in capitalization and will learn from their reading that a capital letter begins the first word of each line of poetry and of the headings of an outline. Later they will use the skill in their original writing.

GRADE FIVE

The fifth grader still needs testing, reteaching, and reinforcing of the mechanical skills acquired in previous grades. In addition, he extends the use of these skills to wider writing needs and is introduced to several new skills. He learns to use a comma in direct address and in separating the first and last names of an author in a bibliography. He places an apostrophe after "s" with the plural possessive and also needs to know that certain plural nouns,

such as "men" and "children," use the added *apostrophe s ('s)* for the possessive plural.

As the fifth grader extends his reference reading, he learns to use capital letters for the names of parts of the world and sections of the country. He is introduced to the term "proper noun" and the use of the capital in writing it. Since his reports may be about famous persons with titles, he learns that these require capital letters. He is taught that the first letters of the name of the deity (God) and the word "Bible" are always capitalized.

In grade five children are introduced to the term "bibliography" as they begin to use sources for their reports. Their bibliographies are brief, containing only the name of the author, the name of the book, the publisher, and the copyright date. Fifth graders should learn to capitalize the main words of book titles in their bibliographies and to underline titles of books, magazines, and newspapers. A simple bibliography form can be placed inside their notebook covers for easy reference. Thus the children learn that they cannot borrow ideas from someone else without giving him credit.

GRADE SIX

The sixth grader still requires testing, reteaching, and reinforcing of previously learned mechanical skills. As he progresses to the use of more reference material and his stories become longer, his writing needs naturally become greater. He extends his ability to outline and learns to capitalize each main topic, subtopic, and simple detail, remembering to put a period after each letter and number.

Since a child writes more detailed reports in the sixth grade, he needs to take careful notes and to use them in his writing; thus he will not be tempted to copy directly from the encyclopedia or reference book. He continues to use brief bibliographies, and is reminded of the need to give credit to the source of information. Should sixth graders have occasion to use a more complete bibliography, a skill stressed in the junior high school, the accepted current form may be taught.

As the sixth grader compiles his bibliography, he will be taught to enclose the titles of articles in quotation marks. His mastery of quotation marks may now be extended to include their proper use in a divided quotation.

Mechanical skills in writing are important, but must not be stressed to the point where they make a student lose his interest in writing or stifle his creative instinct. Nor must they be neglected to the extent that the student becomes careless in his written work. Current investigations recommend that both integrated and separate teaching of basic skills be utilized in the planning stages, at least until more data become available.

SPELLING

Children's "spelling sense" and competence develop with varied degrees of success in the elementary grades. By the time they reach the intermediate grades, however, their writing vocabularies should include many common words which they are able to spell correctly. As their writing experience broadens, words which previously were familiar only in speech and reading become part of their writing vocabularies This causes the children to encounter many new spelling difficulties. They may also bring with them from the primary grades spelling demons which have not yet been conquered. The teacher will surely agree with Don M. Wolfe when he says, "We know from experience which ones stick like burrs under a saddle and which ones represent only temporary difficulty." (*Language Arts and Life Patterns — Grades 2 through 8*, The Odyssey Press, Inc., 1961.)

The wise teacher will not allow a spelling handicap to stifle a child's creative writing ability. Sincere encouragement and constructive advice will do far more for the poor speller than reproach. A positive attitude toward the importance of spelling in relation to good communication will allow the teacher to employ several means as he helps children cope with spelling problems.

The child needs to know what to do if he encounters a word he cannot spell while writing, since interruptions break the train of thought. If immediate accuracy is required, a child tends to choose a mediocre word. The teacher might advise him to leave a blank space temporarily and write the initial letter or syllable, or to spell the entire word as he thinks it should be spelled, relying on his knowledge of speech sound, prefixes and suffixes, and root words.

The child can place a question mark after the difficult word and go back to it later, either to ask help or to consult the dictionary.

At the fourth grade level, the teacher may simply spell the whole word aloud for the child, write it on a small slip of paper, or for the benefit of the whole class, write it on the chalkboard. In a particular assignment the teacher, foreseeing that children will be using certain words, can compile, with the aid of members of the class, a chalkboard or notebook list to which the children can refer when they write.

Fourth graders have experienced fundamental uses of the dictionary and should cultivate the efficient use of this source as a spelling help. In the case of ambiguously spelled words, for instance those beginning with "c" or "s", the teacher may tell the child the first letter. As he gains skill in the use of the dictionary, he may be expected to depend more and more upon self-help.

It is a common and justifiable practice to teach spelling directly. Some teachers base all or part of such spelling instruction on a list of frequently misspelled words from the children's day-to-day writing and on words taken from special subject areas. Others prefer using a prepared spelling list or a combination of sources. In any case, the teacher pays attention to individual differences among children and to the importance of making the study of spelling interesting and challenging. Among activities which add to children's interest are writing a variety of sentences using particular words, using a group of words in an original paragraph, and writing from dictation some material prepared by the teacher.

Through this kind of study children in the intermediate grades develop the ability to analyze spelling words phonetically and structurally. They associate the sounds of letters with the visual forms, and become more adept at adding prefixes and suffixes to root words and at seeing and hearing parts or syllables in words. They practice forming plurals, possessives, and contractions; they become familiar with homonyms, compound and hyphenated words. Their spelling power grows with regular practice and application in writing.

FORMAT

Children entering the fourth grade will be aware of format in writing through their own reading and writing of stories and poems. The social letter form is also familiar by this time. They know how important neatness and arrangement are to the appearance of a written page. They may still need to be reminded about placement of titles, paragraph indentation, arrangement of lines of poetry, and margin allowances when writing.

Intermediate grade children learn new writing forms by direct application. As they begin to organize ideas they are taught the conventional outline form. As they find a need for writing simple business letters, they incorporate the form acceptable for this type of letter. They make simple tables of contents for class project books. Sixth grade children are taught simple bibliographical form as the need arises in their work.

It is desirable to teach children that a neat format expresses respect to the reader as well as indicating the writer's work habits. This understanding will provide strong motivation for neat work.

HANDWRITING

Most children will have had initial instruction in cursive writing before reaching the fourth grade. It is the intermediate teacher's task to evaluate what the children can do, reteach what is needed, and maintain what has been taught in manuscript and cursive writing skills.

Handwriting is a personal skill and a child's ability will depend largely on his muscular coordination and his attitude toward writing. Well-planned practice periods with specific attention given to individual difficulties will be a valuable aid in strengthening the student's control and encouraging his efforts. Proficient writters may be excused from this type of drill. Handwriting should become so spontaneous that the writer's attention can focus upon the ideas to be expressed rather than upon forming letters.

The quality of a child's penmanship will vary, depending on his purpose and the nature of the task in which he is engaged. Tension builds up

as he becomes wrapped-up in his thoughts. He wants to crystallize his ideas on paper as rapidly as possible. In note-taking and in composing rough drafts the writing is primarily for the writer himself. The child's "best" writing is expected in papers to be handed in, read by others, or put on display.

Handwriting will increasingly become automatic as practice in writing continues. The children learn to be self-sufficient in evaluating their own handwriting with respect to letter formation, slant, spacing, alignment, size, and line quality. A standard handwriting scale with which the children may compare their own writing is a valuable aid in guiding handwriting improvement.

ILLUSTRATIONS OF TEACHING

GRADE FOUR THROUGH GRADE SIX

USING THE "LET'S WRITE" RADIO PROGRAM

Grade Four

A fourth grade teacher used the Wisconsin School of the Air "Let's Write" program to initiate two enriching activities: building word power and poetry writing. The children prepared for the program, which was entitled "Look Gently with the Hands," by playing a game to build "touch" vocabularies. One child named something (e.g., dog, satin) and then each child wrote a word or phrase to describe how it might feel. The teacher added to the lists and the children listened for more suggestions during the program. Their complete lists included words and phrases such as: slippery, silky, hairy, soft as cotton, and rough as a brick wall.

The teacher decided to use this opportunity to develop the children's sense for poetry writing. After the broadcast he went to the chalkboard and said, "Suppose we write a poem together and call it 'Things I Like to Touch.'"

He wrote the title on the chalkboard and instructed the children to write on their papers one thing that they liked to touch, along with words describing it. When they had finished, they told in turn what they had written, and the teacher arranged their words into a poem. This is what the class produced:

Things I Like to Touch

I like to touch many things,
A crispy dollar bill,
A horse smooth and velvety,
A French poodle soft as cotton,
Dogs furry and full of hair,
With nose cool and damp.
A kitten warm and silky
Softer than your mittens.
Cold and slippery mud,
Wiggly worms and snakes
So very wet and slimy.
Flowers tender and fluffy,
Baby skin soft and warm.
I like to touch the piano,
To hear its merry music.

The children were so proud of what they had written that they asked if it could be put on a chart and left on display in the classroom. On another occasion, employing a technique suggested by Miss Applegate, the teacher and a committee of children chose the most creative line from each child's poem and read the lines to the entire class. Together they created a new poem by putting the lines together with slight alterations. These cooperative efforts stimu-

lated more individual attempts at poetry writing.

INCORPORATING SPEAKING AND WRITING IN A SOCIAL STUDIES UNIT

Grade Four

One fourth grade teacher incorporated activities requiring oral and written expression into the class study of Wisconsin. Taking advantage of vacation travels, he began the unit by asking the children to present short talks using maps and souvenirs collected in places they had visited in Wisconsin during summer vacation. Some of the children wrote accounts of what they had seen, which were posted on the bulletin board.

After the class had used globes and different regional maps to locate Wisconsin, the teacher challenged the children to describe the state's location in relation to other places in as many ways as possible (e.g., Wisconsin is north of the Equator, south of Canada, etc.). The activity soon became a contest to see who could write the most descriptions, with the fewest mistakes in spelling and capitalization.

The study of Wisconsin's history lent itself well to group reporting. The children had prepared for this type of work in advance by learning how to use reference books and indexes and how to take notes. With careful direction from the teacher, each group of four to five children was able to discuss its topic and to decide how it wanted to present its information to the class. The children worked independently and then combined their individual efforts as a group presentation. Each child placed a written summary of his report in his special Wisconsin folder, whose contents were made into a booklet at the end of the unit.

Another opportunity for group organization arose when the children wrote short plays based on historical incidents and presented these to other classes. This provided a valuable learning experience and a chance for imaginative oral and written expression.

Creative writing time was allotted, in which the children pretended that "they were there" with the early Indians, explorers, fur traders, miners, farmers, and lumbermen. The teacher encouraged them to read stories about Paul Bunyan aloud while interest was high during the discussion of lumbering in Wisconsin.

The children found many opportunities to use manuscript writing as they presented information on maps and charts. One chart made by the individual children for their folders was entitled "Wisconsin's Ten Largest Cities." The names and populations of these cities were learned from highway maps.

Business letters requesting information were written to state bureaus, cities, museums, and factories during the unit. A state game warden talked to the class about "The Protection of Wildlife in Wisconsin" and the children wrote thank you letters to him to express their appreciation.

The children read books about Wisconsin and reported on them orally. Short summaries of these books with illustrations were displayed on a small bulletin board near the library.

Field trips to Wisconsin sites were always planned to present opportunities for further learning. The accomplishment of this purpose required motivating discussion before the field trip and application of what was learned afterward. Before the trip the class listed questions to be answered during the visit. After returning they discussed what they had learned and finally wrote the answers to their questions.

SPELLING AIDS

Grade Four

To improve spelling accuracy in the fourth and fifth grades one teacher devised the following plan: At the top of the paper used for theme writing, he dittoed brief sentences containing several frequently misspelled words. As an example he used these sentences: John's mother asked him *to go to* the store. He wanted *to go too* because *there* was a sale of pencils *their* teacher wanted them to use. "*They're* going to cost more at school," he told his mother.

The teacher instructed the children to check their papers with the examples at the top of the page, and to proofread their own work carefully before handing it in. When he saw that these words had been mastered, he moved on to other demons, dittoing similar samples for reference.

As each word was mastered, the children copied it in a growing list of words they had conquered.

READING FOR ORAL AND WRITTEN NEWS REPORTING

Grade Four

One teacher developed a readiness for oral reporting and writing news reports by using short articles from *My Weekly Reader*. He decided which feature story to use and placed a simple outline of it on the chalkboard. The main topics were: Who or what did something happen to? What happened? Where did it happen? When did it happen? and sometimes, How and why did it happen? After answering these questions orally, the children were given a written assignment to prepare such an outline.

The teacher followed up this initial assignment by asking the children to bring from home a newspaper article of interest to them. The articles were mounted on paper and the outlines constructed beneath them.

These activities led to more organized oral reports and more detailed school newspaper articles.

TAKING NOTES FROM WRITTEN MATERIAL

Grade Four

A teacher prepared his fourth graders for written reporting by teaching them how to take notes. He chose a short selection from a book that was not beyond the reading level of any of the children. They read the few paragraphs together in class and then the teacher said, "Pretend that you were going to plan to report to the class about this topic. How would you do it? You would tell only the main ideas. Let's pretend now. You tell me the things you think are important and I'll write them on the chalkboard."

He wrote everything the children offered. By the time they were finished they had quite a list. "Now let's check to see if we have repeated anything. Are all of our ideas in correct order? Could we combine any ideas?"

The final results included six items. "Who would like to use our notes now, and practice making a report?"

The class practiced this kind of exercise many times. Sometimes the teacher had them write a report from the notes on the chalkboard. Using an index and taking notes prepared the children to do reporting by drawing information from a variety of materials.

WRITING A FRIENDLY LETTER TO A SICK CLASSMATE

Grade Four

David had been absent for a week, and it was learned that he would have to be out of school for another two weeks. One day as the class talked about David, one boy spoke up, "It must be lonesome, never being able to see any friends."

The teacher said, "Can you think of any way we might cheer David up?"

One after the other several children spoke up: "We could make 'cheer-up' cards for him." "We could make up our own verses for them." "We can each write him a letter."

The children decided that everyone should write a letter and those who wished could make cards. "Let's stop and think before we write," said the teacher. "Put yourself in David's place. What would you like to hear in your letters, if you were sick?"

The children agreed that they would like to know about the different things happening in school and the special events occurring at home. They decided to assign special school topics so everyone wouldn't write about the same thing. Their list began: the baseball game, our social studies movie, the new art project, etc. Then the topics were divided among the children.

"Is there anything we need to know before we begin writing?" the teacher asked.

A child said, "I'm not sure I remember how to put a letter on the paper."

"Then let's write the form on the chalkboard as a review."

The teacher led the review with leading ques-

tions: "What do we write up in the right-hand corner? Where will we put the greeting? What special punctuation do we use in writing these two parts? Mary, would you show on the chalkboard how you will write the heading and greeting? Where do we begin the first line of the letter? If you decide to tell about two different topics, how many paragraphs should you have? Jimmy, would you show on the chalkboard how you will close your letter?"

Time did not allow for actual writing until the next day. The children, meanwhile, had added other topics to the list on the chalkboard and were very anxious to begin. A few had difficulty beginning and were helped by the teacher as he walked around the room. As the letters were finished, the teacher held a short conference with each child to correct any mistakes before a final copy was made.

The children addressed their own envelopes and the teacher showed them how to fold the letters so they would fit neatly into them. For the sake of economy, all the letters were placed in a large envelope for mailing.

This letter-writing experience served as a practical lesson in the type of writing the children would use most during their lives.

WRITING ABOUT A COMMON EXPERIENCE: A CARNIVAL

Grade Four

The fourth grade teacher looked at his plans for Monday morning and read, "8:30, Language. Talk about sight, sound, taste, smell, and touch words, and write descriptive sentences." He decided that the carnival that had been in town over the weekend would be an excellent source of stimulating ideas.

Just as he expected, the children entered the room full of exciting news about the carnival. The teacher, wanting them to share their experiences but not wanting to exclude those who had missed it, allowed the discussion to expand to carnivals in general. After sufficient time, he suggested that the children make a list on the chalkboard of things they had seen, heard, tasted, smelled, and felt at the carnival. Under his guidance the class produced four or five items for each sense. The teacher continued, "Now, let's see how many words we can think of that could be used to describe these things in writing."

The children, involved in thinking of just the right words and in trying to outdo each other, were reluctant to stop when the language hour was up. To maintain their interest the teacher suggested that the list be kept on the chalkboard and that more words be added throughout the day. The children were permitted to begin writing in their free time if they should think of a good idea for a story.

By the next day a few children had begun to write. The teacher walked around the room, offering suggestions to slow starters, suggesting beginning sentences in some cases, encouraging the good writers to use the best descriptive words, and helping with spelling difficulties. When he recognized an especially good descriptive phrase or sentence, he asked the child who had written it to share it with the whole class. This encouraged other students to think of good words to express their impressions.

The stories were finished and proofread using the chart on the wall and the teacher conferred with any child who needed assistance. Pairs of more responsible children were permitted to exchange papers for evaluation. The papers were put in final form, recopied if necessary, and often accompanied by illustrations. The teacher helped a few able pupils plan a bulletin board entitled "Our Carnival" on which to display the finished papers. A bulletin board committee was in charge of placing the stories and illustrations on display. The stories were alternated: those taken down were placed in individual folders and a new group took their place until all had been seen.

Many children wanted to read their stories aloud before the entire class. The teacher provided time for this oral reading, being careful not to force the reluctant children. He encouraged the class to comment about the good qualities of the papers as they were read.

PLAY WRITING: ROBIN HOOD

Grade Five

One afternoon Tom asked his teacher if Robin

Hood was a real person. He had been reading some stories about Robin Hood and his Merry Men, and had wondered if these adventurers had really lived. This was the obvious time to suggest to Tom that he should consult a reference book to answer his question.

Tom's search in the encyclopedia revealed that Robin Hood was a semi-mythical character, whose alleged dates were 1160-1247. While Tom was looking for his answer, another student found information about Richard the Lion-Hearted, a contemporary of the romantic Robin Hood, who ruled England from 1189-1199. The class also located Nottinghamshire on a map in the room.

The group turned to Louise Abney's dramatic arrangement of the old folk ballad "Sir Guy and Robin Hood." The children read this selection chorally, and learned by implication why Robin Hood became an outlaw. They enjoyed the choral selection so much that they asked, "May we read the story in our book entitled 'Some Jolly Adventures of Robin Hood?'" (Yoakam, Hester, and Abney, *The World Around Us*, Laidlaw, 1955.)

The teacher asked two questions which were answered after the reading: Why was the sheriff's promise of little worth? Why did Richard want to gain Robin as a friend? The following day the class read parts of the story aloud and established the meanings of terms such as abbot, buffet, potter's cloak, cowl, tunic, and sheriff. When the children had read and discussed the story, a girl said, "May we try to write our own play?"

The children agreed to write the play and discussed how to do so. They decided on the following three scenes based on the three divisions in the story:

1. Robin's Merry Men
2. Robin Hood
3. Robin Hood and King Richard

Three committees were chosen to be responsible for the three scenes. They followed the conversation already in the story for their speaking parts. After three busy days of writing, their rough draft was ready. The play was read to the class, revised, recopied, and duplicated.

A committee was chosen to plan simple costuming. Paper hats and green capes were made for the men; shawls covered the women's heads. Those who had them brought bows and arrows.

Practice began as soon as the children had chosen the cast. Rigid memorization of lines was not required, and some ad libbing was permitted during the final performance. When the costumes were ready and the play was polished, the children presented it to another class and followed this with a performance for their mothers.

GIVING AN EXPLANATION

Grade Five

A fifth grade girl came to school one day with a vase she had made to give her mother as a gift. Of course, everyone wanted to know how she had made it. She explained that she had begun with an old jar, glued different shapes of macaroni on it in original designs, and finally painted it. Other children told about things they had made, arousing much interest and curiosity among the members of the class.

The teacher, taking advantage of the opportunity, asked, "How would you like to plan an hour in which we can all share something we've made?"

The children were very enthusiastic about this idea, and began discussing what could be done. They decided, with the help of the teacher, to remember the following points when telling about their project: planning carefully beforehand what they wanted to say, speaking clearly, and relating each step in correct order.

The children brought to class everything from hand-sewn aprons and pot holders to kites and model airplanes. As these began to collect on a table, one child had an idea: "We can make a nice display. Let's call it 'Our Make-It Collection.'"

Each child wrote neatly on a small card the steps for making his item. He then used this as an aid in speaking to the class and as an informative label in the display. The teacher brought a "Do It Yourself" book from home and suggested that the children might like to make one of their own. They were filled with anticipation and proudly decided to call their book "A Make-It Encyclopedia, by the Fifth Grade Class." They wrote their descriptions once more on plain sheets of paper using lined

paper beneath as a writing guide. They added diagrams and colorful illustrations and placed their papers in the booklet in alphabetical order according to the names of their artifacts.

By encouraging the children's natural interests, the teacher had provided worthwhile experiences in speaking and writing.

WRITTEN REFERENCE REPORTING

Grade Five

Written reference reports are a very important writing experience in the fifth and sixth grades. A fifth grade teacher used *The Mystery of the Shining Star* (Yoakam, Hester, and Abney. Laidlaw, 1955) to motivate the following writing experience.

After reading the story in class, one boy asked, "May we do some reports on knights and knighthood?"

The teacher was glad to see such interest and agreed to this request. Reference books on knighthood were placed on the reading table. The children discovered an article in the encyclopedia on the same subject. They used the cross references and related articles to find a good selection of reading material. They took notes on their reading, and a few gave oral reports. Most of the children wrote their reports; several varied their reporting by pretending to be knights of the Round Table and writing diaries of life in King Arthur's court.

The children were anxious to do some art work. One committee made a castle. The boys built the castle, including a drawbridge and the king's balcony, and the girls painted it. A few boys wanted to make shields out of colored cardboard. They found the picture "The Vigil" by John Pettie in the encyclopedia, and learned from it how a knight in armor looked. They also learned some new words. For example, one boy placed a design called the mullet, or mark of the third son, on his shield. Colorful drawings were also made. A committee mounted the written reports and arranged them on the bulletin board, along with the shields and other art work.

When this project was completed, the children had learned a great deal about knights and had enjoyed a valuable writing experience.

WRITING AN EDITORIAL

Grade Five

One day the children were discussing among themselves the question of building a dam above their town. The teacher overheard them and asked, "Do you want to write an editorial for the school newspaper?"

The children agreed, so the teacher took a newspaper from the reading table and turned to the editorial section. He read several editorials to give the children an idea of how they were written. Then he suggested that they bring some editorials from home to examine the next day.

On the following day the children spent part of the class period discussing the editorials they had brought from home. The teacher told them that an editorial contains the views of the editor, who has the right to express his personal opinions on the editorial page of his own newspaper. He discussed with the students the difference between fact and opinion: a news item tells actual happenings, while an editorial expresses an opinion.

The town in which the children lived was subject to floods. Government engineers had checked the site and recommended that an earthen dam be constructed above the village. This would flood a large area of farm land in the region and necessitate the removal of several houses and farm buildings. The farmers living in the affected area naturally opposed the dam.

After discussing the problem thoroughly, the children made two lists on the chalkboard. One listed the advantages of having the dam and the other the disadvantages. Then the children wrote their editorials. When these were completed, the teacher took them to the editor of the village newspaper, who selected two for the dam proposal and two against it. Ultimately these were printed in the newspaper.

BOOK REPORTING AND RECORDING

Grade Five

One fifth grade teacher, realizing that recording and reporting library reading was nec-

essary for accurate evaluation, tried to make these tasks as uncomplicated and interesting as possible. He kept a convenient record of each child's independent reading in a 3″ x 5″ file box. Each child was responsible for making a brief report about each book he had read. This included his name, the author and title of the book, the name of a favorite character, and a sentence explaining what the book was about. The reports were checked and returned to the children for corrections and filing. At report time the children were asked to make a list of books they had read to take home to their parents.

About midway through the year the class made a "Recommended Books" folder to be placed on the library table. For this purpose longer reports were written, including more details about the main characters, setting, and plot, and explaining why the reader liked the book. Colorful illustrations of favorite parts were also included. Children often referred to this guide when trying to locate a "good" book.

The children looked forward to oral book reporting, which occurred only about four times during the year. The oral reports included basically the same information as the written ones, and added pictures, original illustrations, charts, dioramas, murals, and movie boxes. One of the favorite activities was having the reporter dress as a book character when he told about the book. Sometimes the children created plays and puppet shows to present a favorite part.

These activities stimulated independent reading and motivated new speaking and writing experiences.

WRITTEN REPORTING FROM AN ART APPRECIATION LESSON

Grade Five

A fifth grade teacher chose the story "Master of the Sea" (Yoakam, Hester, and Abney. Laidlaw, 1955), whose subject is painting and painters, as the basis of the following language arts lesson. He discussed with the children the different media used in painting, such as oil, water, color, and charcoal. He asked, "Are you familiar with the process of lithography?"

One student volunteered to obtain information about it and discovered that it involves printing from "a flat stone or metal plate whose surface is treated so that only the parts having the design will hold ink."

This particular teacher had a fine appreciation of art and owned several paintings of his own. He brought some of these to school, and obtained a folder with copies of other paintings to show the children, stressing the fact that each artist has his own distinct, recognizable style.

The pupils read "Master of the Sea" quickly and were anxious to read more about Winslow Homer, the fine American painter who lived from 1836-1922. They especially liked Homer's "The Fog Warning" and gave oral reports about it and its artist. When a boy used the word "turbulence," the teacher asked, "What does 'turbulence' mean?"

The children looked it up in the dictionary and guessed that Homer expressed in his paintings his impression of the turbulence of the sea. "May we study about other artists and pictures?" inquired one of the children.

The students decided to limit themselves to two other painters at this time, and chose Rembrandt and Van Gogh. They selected Van Gogh's "Sunflowers" and Rembrandt's "The Nightwatch" as representatives of these artists' styles.

A committee went to the library and found the books which had material about these artists and their paintings. The teacher helped them put a list of the books on the chalkboard, making a simple bibliography including the name of the book, the author, the publisher, and the date.

The children watched and enjoyed the filmstrip "Artists in Holland" (Encyclopedia Britannica Films, No. 8810), which told them to look for color, mood, depth, and perception in a painting and stimulated them to look for these things in the pictures they had in their room.

Finally the teacher asked the students to write a report from the material they had gathered. They were given four topics to choose from: Van Gogh, Rembrandt, "Sunflowers," and "The Nightwatch." The children prepared their reports, revised and recopied them, and displayed them on the bulletin board together with copies of the paintings studied.

INTERVIEWS: AN ILLUSTRATIVE LESSON IN SPEAKING

Grade Six

A survey was being made in a social studies class of the various occupations of workers in the community. Each student had chosen an occupation in which he was interested and planned to tell the class about it. The students decided that the best authorities to refer to were the workers themselves, and that the interview would be the device to use in collecting information.

Some of the children had chosen occupations in which members of their families were engaged. It was easy to arrange interviews with these individuals. Others, however, had chosen occupations which required that they seek out the worker and arrange to see him.

In general discussion, the students agreed on the common questions to ask: "Exactly what do you do in your job? How long have you been doing this kind of work? Do you like it? What training do you have to have for this kind of job? Where did you get your training? Would you advise a young person to consider this kind of work?" Then each child added specific questions whose answers he knew would interest the class and himself.

Some practice interviews were carried on in class, with one student interviewing another. Note-taking techniques were reviewed, and each child decided how he wanted to record the information while it was being given. Emphasis was placed on the courtesy which the interviewer owed the interviewee.

The children conducted the interviews outside of school time. Some of them saw the workers at their jobs; others called at the workers' homes. Among the occupations represented were electrician, stenographer, lawyer, bricklayer, factory worker, and teacher, to name only a few.

The children were urged to go over their material immediately after the interview, in order to record all of their impressions. Then they organized their notes into a short talk and reported to the class.

DESCRIPTIVE WORDS IN PROSE

Grade Six

The Wisconsin School of the Air program "Let's Write" motivated the following experience in prose writing.

To prepare the children for the "Write-A-Post-Card" program, the teacher asked his class to bring picture post cards ahead of time. They had followed the radio teacher's suggestion and had kept a notebook of descriptive words and phrases.

Before the program began, the students were asked to take out their word lists. The teacher read the prose selection from the teacher's manual and asked, "Which of these words are descriptive?"

"Classic, lovely, cherry, and white," someone answered. The children added these words to their lists. They thought of more descriptive words and wrote them on the chalkboard. "Will someone describe what he sees on his post card?" the teacher asked.

These preparations allowed the class to follow the broadcast more easily. In the writing period which followed the broadcast the sixth graders wrote these discerning illustrations:

> "Bright lights twinkle and gleam like a sparkling necklace. The blue shimmering water sparkles as it gently laps against the harbor. The great mountains rise majestically reaching toward the heavenly sky. The picturesque sky is filled with a quick-silver light of the coming dawn."

> "There was a scene before me. It was real, but yet again it was imaginary. The trees stood tall and erect like soldiers. The grass flowed like a calm sea before the storm. The exotic bridge stretched over the river like a rainbow across the sky. I've looked at this scene many times, but each time I see something exciting."

In spite of emphasis on pure description sixth grade children sometimes express feelings instead of describing what they see. The teacher will persuade them gently to shift from the statement of feelings to pure description. There is nothing wrong with expressing feelings, but

students need to learn how to distinguish between subjective reactions and objective reporting.

SHOWING STORY BEGINNING TECHNIQUES

Grade Six

To teach sixth grade children the several techniques that writers use in the introduction of stories to catch and hold the reader's interest, a teacher used the following approach. He had collected samples of stories from magazines and other children's notebooks that demonstrated various beginnings. He enlarged these on an opaque projector and challenged the class to see how many different techniques they could discover in the compositions. They found the following: conversation, action, description, a comment, a character sketch, a creation of a mood, and the end of an episode. When the projector was not available, the samples were numbered and passed among the children. They took notes according to the numbers and used them in class discussion of the compositions.

These observations led the children to try different beginning techniques in their own writing and they became quicker at recognizing good beginnings in what they read.

HOBBIES LEAD TO WRITING

Grade Six

One day Jerry came to school with his butterfly collection under his arm to show his classmates and teacher. The other children eagerly crowded around him to look at these interesting specimens. The teacher saw that this was a fine opportunity for the children to talk about hobbies, so he said to the class, "Would you like to have Jerry show you his collection and explain how he has collected the butterflies?"

The class consented, and Jerry explained his hobby well. After he had finished, the teacher said, "Would some of the rest of you like to talk about your hobbies, too?"

In the class discussion which followed the children talked about their various hobbies: insect, stamp, rock, doll, shell, baseball card, and bottlecap collections. "May we bring our collections to school?" asked the children.

The teacher quickly agreed. For the next several days the children shared their hobbies. One pupil asked, "May we have a hobby fair and invite our parents and others who wish to come?"

The teacher also accepted this idea. As language arts practice the children wrote an advertisement to be placed in both the local paper and the school newspaper announcing the time and place for their hobby show. A committee compared the written advertisements and chose one to put in the papers. The others were mounted neatly and posted attractively on a bulletin board, so that no one would be disappointed. The children also wrote invitations to the hobby show which they took home to their parents.

The hobby show was a great success, and fostered both language arts and public relations activities.

AN ILLUSTRATED LESSON IN SPEECH

Grade Six

A sixth grade class had been complaining constantly about the allocation of play areas on the playground. Their teacher brought up the subject after the noon recess and asked if they had any solutions to the problem. He discovered that the sixth graders wanted a playground area to themselves (an impossibility, since the needs of many other groups had to be considered). It developed also that the opportunity to complain about the playground led the children to air other grievances. Soon the situation began to degenerate into a "gripe session."

It occurred to the teacher that it would be wise to formalize the discussion and to try to arrive at constructive solutions to these problems. He explained to the children that theirs was an informal discussion and told them about other forms of discussion procedure. The class was eager to experiment with the panel discussion. They stated their topic as "Central School Playground," and the purpose of their discussion as "To decide what should be done to make students happier on the playground." They divided the subject into four main points, each of

which would be discussed by one panel member:

1. The present plan for using the playground
2. Advantages of the present plan
3. What students dislike about the plan
4. Other possible plans

Students volunteered for the speaking assignments and the teacher assigned another student to act as moderator. Under the teacher's guidance, the students spent several days gathering information and opinions. One panel member interviewed the principal and made sure of the facts concerning the present allotment of space and time on the playground. Two others interviewed teachers and students to collect opinions for and against the present plan. The fourth panel member collected students' ideas regarding alternative plans. The group met several times with the moderator to decide what to say during the discussion.

More suggestions were formulated during the actual discussion as a result of audience-panel exchange. The outcome, however, was the students' realization that the present plan was well thought out and was a fair compromise of the needs and desires of the various groups. Certain modifications were possible, of course, and a delegation was appointed to visit the principal and ask him to consider these. The requested changes were reasonable and the principal was able to make them.

The children sensed the justice of the situation. Effective communication had operated within the democratic framework, and the value of the discussion was obvious.

BIBLIOGRAPHY: ELEMENTARY

BOOKS

ABNEY, LOUISE, and GRACE ROWE. *Choral Speaking Arrangements for the Lower Grades.* Magnolia, Mass.: Expression Co., 1937, 1953.

ANDERSON, PAUL S. *Language Skills in Elementary Education.* New York: The Macmillan Co., 1964. A valuable treatment of the language arts in the development of children.

ANDERSON, VERNA, PAUL ANDERSON, FRANCIS BALLENTINE, and VIRGIL M. HAWES. *Readings in the Language Arts.* New York: The Macmillan Co., 1964. A source book of instructive articles on the teaching of the language arts.

APPLEGATE, MAUREE. *Easy in English: An Imaginative Approach to the Teaching of the Language Arts.* New York: The Macmillan Co., 1964.

_____. *Freeing Children to Write.* Evanston, Ill.: Harper and Row, 1963. Written instead of revising *Helping Children Write.* This book covers practical ways to encourage "writing with the imaginative touch."

_____. *Helping Children Write.* Evanston, Ill.: Harper and Row, 1954. Still a useful idea book.

_____. *Winged Writing.* Evanston, Ill.: Row, Peterson and Co., 1961. Another idea book for composition in the grade school.

BURROWS, ALVINA T. *Children's Writing.* The National Council of Teachers of English, Champaign, Illinois. What does research tell us about teaching composition, grammar, spelling, and handwriting?

_____, DORIS C. JACKSON, and DOROTHY O. SAUNDERS. *They All Want to Write,* 3rd ed. New York: Holt, Rinehart and Winston, 1964. Records steps followed in fostering creative writing. Case studies of individual development.

DAWSON, MILDRED A., and MARION ZOLLINGER. *Guiding Language Learning.* Yonkers-on-the-Hudson, New York: World Book Co., 1957.

GESELL, A. H., and F. L. ILG. *The Child From Five to Ten.* New York: Harper and Row, 1946.

HERRICK, VIRGIL E., and LELAND B. JACOBS. *Children and the Language Arts.* Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1955.

HUGHES, LANGSTON. *The First Book of Rhythms.* New York: Franklin Watts, Inc., 1954.

JAGENDORT, MORITZ. *The First Book of Puppets.* New York: Franklin Watts, Inc., 1952.
LEASE, RUTH, and GERALDINE BRAIN SIKS. *Creative Dramatics in Home, School, and Community.* New York: Harper and Brothers, 1952.
LOBAN, WALTER. *The Language of Elementary School Children.* The National Council of Teachers of English, Champaign, Illinois. Study of use and control of language effectiveness in communication, and the relationship between speaking, reading, writing, and listening.
OGILVIE, MARDEL. *Speech in the Elementary School.* New York: McGraw-Hill Book Co., 1954.
RASMUSSEN, CARRIE. *Choral Speaking for Speech Improvement.* Magnolia, Mass.: Expression Co., 1939, 1953.
_____. *Let's Say Poetry Together. (For Intermediate Grades.)* Minneapolis, Minn.: Burgess Publishing Co., 1963.
_____. *Let's Say Poetry Together. (For Primary Grades.)* Minneapolis, Minn.: Burgess Publishing Co., 1962.
_____. *Speech Methods in the Elementary School.* New York: The Ronald Press Co., 1962.
RUSSELL, DAVID H., and ELIZABETH F. RUSSELL. *Listening Aids Through the Grades.* New York: Columbia University Teachers College, Bureau of Publications, 1963.
SAFFREN, ROSANNA B. *The First Book of Rhythms.* New York: Holt, Rinehart and Winston, Inc., 1963.
SARETT, LEW, WILLIAM T. FOSTER, and JAMES H. MCBURNEY. *Speech: A High School Course,* rev. ed. Boston: Houghton Mifflin Co., 1956.
SIKS, GERALDINE BRAIN. *Children's Literature for Dramatization.* New York: Harper and Row, 1964.
_____. *Creative Dramatics: An Art for Children.* New York: Harper and Brothers, 1958.
STRICKLAND, RUTH G. *The Language Arts in the Elementary School.* Boston: D. C. Heath, 1951. A standard text by a highly regarded authority.
TRAUGER, WILMER K. *Language Arts in the Elementary School.* New York: McGraw-Hill Book Co., 1963. A methods book recommending what should be taught and how to teach it (exclusive of reading).
WARD, WINIFRED. *Playmaking with Children.* New York: Appleton-Century-Crofts, Inc., 1957.
WOLFE, DON M. *Language Arts and Life Patterns, Grades 2 Through 8.* New York: The Odyssey Press, Inc., 1961. Examines childhood experience patterns and illustrates how to use them to motivate self-expression.

ARTICLES

Note especially the entire issue of *Elementary English,* XLI (Jan. 1964).

All the following articles are from *Elementary English.*

ARNOLD, FRIEDA. "A Creative Writing Activity." XXXVIII (April 1961). Sixth grade students have something to say about various subjects with "the trouble with . . ." as starting point for compositions.
ARNSTEIN, FLORA J. "Recognizing and Encouraging Creativity in Composition." XL (Jan. 1963). What to avoid doing as well as what to do to encourage writing.
BARNES, DONALD L. "An Experimental Study in Written Composition." XLI (Jan. 1964). Use of word cards (also numbers, punctuation, etc.) to construct stories.
BRACH, KENNETH H. "Creativity in Writing Is Where You Find It." XXXVIII (Feb. 1961). Need for sensitivity in teachers, with some suggestions on ways to help children.
BRODSKY, MIMI. "Creative Writing in Elementary School." XL (Feb. 1963). Use of the five senses for inspiration.
CLAUDEL, ALICE MOSER. "A Modest Recipe to Motivate Creative Writing." XL (Jan. 1963). Do's and don'ts for the reluctant writer.
DANFORTH, HELEN. "First Aid in Children's Writing." XXXVII (April 1960). Devices to help the child with writing difficulties.

DEVINE, THOMAS G. "One Way to Stimulate Thoughtful Writing." XL (Jan. 1963). Setting up writing situations which present genuine problems.
FILBIN, ROBERT L. "Teaching Creative Writing in the Elementary School." XL (Jan. 1963). Steps of development for creative writing, without initial emphasis on mechanics.
FREEMAN, SOPHIE. "Put 'Create' Into Creative Writing." XLII (April 1965). Steps in the understanding of writing, and in the use of language. Types of assignments.
HOOK, EDWARD N. "A Dozen Methods for Stimulating Creative Writing." XXXVIII (Feb. 1961). Twelve suggestions which have worked.
KELLEY, JULIA G. "Creative Writing in the First Grade." XLI (Jan. 1964). Among topics: challenges, providing experiences, evaluation.
LAROM, HENRY V. "Sixth Graders Write Good Short Stories." XXXVII (Jan. 1960). Steps in the writing of a short story.
LEVINE, ISIDORE N. "A Plea for Writing Sloppiness." XL (Jan. 1963). Some things are more important than a neat paper.
MARTIN, MARVIN. "Children Can Become Better Writers." XLI (Jan. 1964). Ways to encourage imagination, clarity, conciseness.
PRYOR, FRANCES. "We Can't Afford Not to Write." XXXVIII (Nov. 1961). Values of writing, with suggestions.
ROSS, RAMON. "The Classroom Teacher and Creative Writing." XLI (Jan. 1964). What creative writing is, with suggestions.
UNKEL, ESTHER. "Let's Have a Classroom Newspaper." XXXVIII (Oct. 1961). How to begin and carry out a monthly newspaper.
WHITE, EVELYN MAE. "Creative Writing for Six-Year-Olds." XL (Jan. 1963). Ways students of this age write, what they learn, and what they need to learn.

PART TWO

THE SPEAKING AND WRITING PROGRAM

IN THE HIGH SCHOOLS

THE JUNIOR HIGH SCHOOL

GRADE SEVEN THROUGH GRADE NINE

INTRODUCTION

POINT OF VIEW

The content of the speaking and writing program are coordinated with those of the literature program. This close relation reflects our belief that in the junior and senior high schools, literature may well provide the chief stimulus for written expression. Students, however, bring to the classroom their own varying interests and experiences, and these can offer unlimited writing opportunities. The alert teacher will plan his assignments to coincide with his students' individual interests, be they hobbies, favorite sports, clubs, or unusual experiences. This will furnish content to the young writer and allow his classmates to share enriching, vicarious experiences. Topics drawn from the students' personal interests may also suggest examples from literature which will, in turn, amplify and vitalize such interests. What boy, obsessed with catching a muskie in Northern Wisconsin, would not enjoy and appreciate the trials of the main character in Hemingway's *The Old Man and the Sea?*

When a student asks, "Why must I write?" what shall the answer be? Writing is justified by some very sound reasons. Pride in accomplishment is the first of these. Just as a young child exults in his first success in reading a story for himself, the adolescent is elated when he first expresses himself well enough for his fellow students to understand and perhaps even praise him. He soon discovers the deep satisfaction that derives from setting down in unretractable form his own ideas, emotions, and opinions. A sincere theme or speech is a personal proclamation which says, "Here I am. Here are my head, my heart, and my soul. Read on if you wish to know me better."

While an increasingly larger percentage of high school graduates are destined for college training, industry and the skilled trades have also established more exacting standards. The increasing complexity of the modern working world is making greater demands than ever upon the industrial worker. There is evidence everywhere: the operator of the automated

machine must be able to code it to carry out the department's needs; the organization of workers into unions requires members to conduct meetings, explain proposals, and enforce decisions; the expansion of farming into a large-scale enterprise demands the capability to solve problems, purchase, secure vital information, and file reports.

An occurrence at a recent career institute for high school students in Wisconsin illustrates this new order of living. An industrialist was asked, "Why is it that my grandfather had only a grade school education, and my father has only a high school education, and yet both became foremen in the mill? Why is it that when I come along with the desire for the same type of work you tell me that I need more training."

The industrialist's reply is applicable to many contemporary situations. "Son," he said, "you have practically answered your own question. Your dad needed more preparation than his father because the needs of our business demanded more responsibilities for the same position. A foreman today is expected to be capable of doing what experts were once hired to do for him; therefore, you had better be capable of doing that job."

Another answer to the question, "Why must I write?" then, is that writing ability increases a student's chance of success in the contemporary world. Our ever-changing society demands the ability to express ideas clearly, to present requests effectively, and to give direction exactly.

A final but immeasurably valuable reason for writing is the student's growing desire to record his personal history in letters, diaries, and journals. Keeping these records can be a personal as well as a social activity: Robinson Crusoe, alone on his desert isle, wrote a detailed account of his activities for purely practical reasons. This kind of writing allows the student to define and amplify his thoughts on paper, to analyze significant experiences, and to compile, if he wishes, a permanent account of his personal intellectual and emotional development.

ACHIEVING SPEAKING GROWTH

The language arts teacher in grades 7-12 performs two important functions: reinforcement of those speaking skills which students have already acquired, and further expansion of developmental speech processes. The early emphasis upon bodily action and vocal variety should gradually be shifted in the secondary grades to an emphasis upon speech content. Although experience in drama, oral interpretation of literature, forensics, conversational speech, and group discussion should not be neglected, the focus at the secondary level should be on speech and writing skills such as methods of organization, language development, research habits, and critical appraisal. Emphasis upon these areas should make each speech a worthwhile experience, and dispel the term "frill" so often applied to speech activities. The activity should satisfy the student's basic need to communicate his ideas and to receive appropriate responses.

ACHIEVING WRITING GROWTH

The expanding interests and growing intellectual curiosity which mark the development of the junior and senior high school student demand that writing classes at this level augment his personal growth. A wide divergence in emotional maturity, intellectual development, and verbal ability exists not only between the seventh grader and his twelfth grade brother, but also between students within the same section. A personal approach, therefore, is essential in these grades.

Some kind of grouping, formal or informal, may be necessary in dealing with differences among students. Differing abilities should be met not by differing quantities of work but by varying the depth and complexity of assignments. Continuity should be maintained from grade to grade, but assignments ought not to be repeated unless accompanied by significant maturity of approach and treatment.

Flexibility within a sequential program is always advisable. Writing topics must fall within the student's interest area, increasing in depth and significance as he matures. In the secondary grades writing based on the simple, exciting personal experience will gradually develop into complex explorations of literary subtleties. Mechanical competence is similarly evolutionary; what the student says remains of primary importance, but the increasing complexity of his ideas at this level demands greater linguis-

tic precision, reinforced by growing structural and syntactical ability.

A good English teacher strives to convey to his students the joy of writing well. An important step in the fulfillment of this responsibility is the creation of a comfortable classroom atmosphere in which the students feel secure and at ease. If students see the teacher as a dictator who sits in judgment, they will be afraid to express themselves candidly. Failure to conform slavishly to language conventions is not a moral issue and does not merit severe reproach. The wise teacher will adopt a positive approach to teaching writing, encouraging clarity of expression without insisting upon arbitrary standards of "correctness."

Differences in personality and ability exist in teachers as well as in students. For this reason it is important that the teacher include professional reading and affiliation with professional organizations such as the WCTE and NCTE in his preparation for class. This will inform him of the new trends, significant research, approved audio-visual aids, and other news in his field. Every teacher profits from an exchange of ideas and techniques, and when possible from team teaching.

Each school year is only a segment of the total educational program. Knowledge of the entire curriculum and the awareness of its structure will help each teacher establish articulation and continuity with other stages of the total curriculum, and will prevent both needless repetition of assignments and uncoordinated blocks of learning experience.

GRAMMAR IN COMPOSITION

Command of English sentence patterns unquestionably plays a significant part in the growth of writing ability. But English grammar, as it is commonly taught, often contributes little to a student's understanding of the structure of the English sentence. Recognition of the ways in which sentences are formed is far more beneficial to speech and composition skills than formalized drill practice.

Current developments in English grammar, some of which are presented in the program in language, may assist English teachers in teaching the ability to create a wide variety of sentences. Recent research in English sentence structure promises to be of great help to both teachers and students. Teachers are referred to an article by Kellogg W. Hunt, Professor of English at Florida State University, entitled "A Synopsis of Clause-to-Sentence Length Factors." (English Journal, Vol. 54, No. 4, April, 1965.) The research behind this report was awarded a prize of $1,000 by the National Council of Teachers of English as the most distinguished research of 1964. Other promising studies are being conducted by Professor Francis Christensen of the University of Southern California. Teachers are referred to his book, *Notes Toward a New Rhetoric.* (New York: Harper & Row, 1967.)

CHARACTERISTICS OF THE JUNIOR HIGH SCHOOL STUDENT

During the junior high school years a youngster's growth varies more than during any other period, and the range of differences within his age group is widest. It is the teacher's task to attempt to understand what occurs at each age level and then to adopt a curriculum capable of meeting his students' emerging needs.

The following summary of traits of junior high students is taken from *Youth—The Years From Ten to Sixteen* by Gesell, Ilg, and Ames. (Harper, 1956) This report, based upon the findings of the Yale Clinic of Child Development, is illuminating:

- Age Twelve: The child's sense of humor is evident; he is anxious to please and appreciates his parents. He fluctuates between the extremes of mature helpfulness and childish lapses. The group influences his behavior, as he loves to discuss problems and delights in group activity. He is not an adult in miniature, but does show the capacity to mature. Most important to teachers is this conclusion: "He is not ill-disposed toward teachers and develops a warm admiration for a firm, well-informed teacher who enlivens school work with humor and can lead the class into new territories of knowledge."
- Age Thirteen: At home he may lapse into spells of silence, but at school he responds with intense interest to class assignments and discussions. He shows great capacity to acquire knowledge through reading, lis-

tening, and looking. The thirteen-year-old has a tendency to worry, to become detached because he has so many new experiences to assimilate. His choice of words is exact; he is a precisionist and self-critic. His mental powers show new developments. He likes to raise suggestions, express doubts, and to think in terms of appraisal. He fluctuates between fits of shyness and bursts of words when he is unjustly criticized. The new mental traits hold great promise for teachers: "He is fond of school, a good school with fair and efficient discipline. He appreciates a teacher who stresses factual knowledge and sponsors panel discussions and pupil participation. He is hungry for facts. He likes to study word origins and may actually treasure a dictionary."

- Age Fourteen: The youngster experiences pleasure in asserting a new command of language. He may take a genuine interest in the composition of themes at school and feel satisfaction when he puts a pertinent word or phrase to use for the first time. In the junior high school years the fourteen-year-old arrives at the top not only because his grade puts him there, but because he accepts the demands of such a position.

The following general traits characterize the junior high school student:

- He has an interest in improvement.
- He has become a social being.
- He is cooperative if effectively challenged.
- He possesses a foundation of basic skills with which to work.

SPEECH IN THE LANGUAGE ARTS

This material, originally prepared by Mrs. Marylou Patterson of Eau Claire Memorial High School, has been revised by Dr. Ronald R. Allen and Dr. Earl S. Grow of the University of Wisconsin, Madison.

There is both an urgency and an appropriateness in having organized and systematic speech training in the junior high school. The urgency is due to a need for such training; the appropriateness is due to the capability of the students for such training.

Speech is a learned function and, as such, can be badly learned. Junior high school students may have arrived at a point at which inefficient or ineffective communication habits are becoming ingrained. An ignorance of what is involved in the communication process or a misunderstanding of their own abilities to communicate may cause students to resist speech training at the senior high level if a suitable groundwork has not been laid earlier in their formulative years. The longer one delays in initiating formal instruction in speech, the more barriers the instruction will encounter. Too many senior high school speech courses are too basic, almost remedial in scope, because the student is being introduced too late to concepts and practices that should have been taught to him earlier. Too many senior high school speech courses are filled with students who are careless or indifferent in their oral communication, because they were not properly guided at the time when this carelessness or indifference was developing. The junior high school student has a need for instruction in speech and for an instruction that is formal enough and thorough enough to have an effect.

The junior high school student is also capable of speech instruction. The junior high school student is a contradictory person: much of his interests and energies are turned inward; he is discovering and questioning his own abilities and relationships with others. He is becoming conscious of how he looks and how he sounds and the effect he seems to have upon others. To this extent, the junior high school student lives in a rather narrow, extremely personal world. On the other side, the junior high school student is becoming aware of the world around him; he is becoming concerned with society's problems and opportunities. The mass media

have given him a window on the world that cannot help but excite, confuse, and concern him. He is often flattered and enthused to be permitted to try his hand at discussing the meaningful events of the day. His opinions are often second-hand and they are often superficial, but he should be encouraged in this growing awareness of society.

The good speech course will serve two dimensions of the junior high school student. It will teach him how to communicate more effectively to others and how to better judge the communications of others. It will provide an opportunity for the student to express himself on those matters—both personal and societal—that are of concern to him. It will certainly be laying the groundwork for an increasingly informed and articulate student who will expand these qualities as an emerging citizen.

The junior high school student is already a consumer of messages. His increasing investment of time and money in the mass media and the products advertised on those media makes him a prime target for those who have ideas and things to sell. Studies indicate that the junior high school age youth has more and more to say about program content and advertising campaigns. Being such a consumer, is it not well to make him a wise consumer? Speech training will help him to perceive ethical messages, to recognize valid appeals, and to discriminate between communications that attempt to use him and exploit him and those which offer something of value to him.

The need and appropriateness of speech in the junior high schools, whether in separate units or in those rare cases in which an entire semester is devoted to speech, supposes that the teacher of such a course will have had sufficient formal training in speech. When we talk in future paragraphs of proposed concepts and goals for junior high school speech units, we are talking about something that cannot be realized unless the teacher has been adequately prepared to teach oral communication. Speech instruction in the junior high school no longer should be casual or incidental; it should have primacy in some units and it should be as intensive as the students seem capable of handling.

OBJECTIVES OF SPEECH INSTRUCTION

What specific objectives should the junior high school speech course attempt to accomplish?

- It should give the student an understanding of the communication process. He should understand the nature of and the relationship between the sender and receiver of messages.
- It should help him to perfect his skills as a communicator: to conceive, to organize, and to deliver messages that bring the desired result to his listener. The result desired should always be ethical in nature and should inform, persuade, or entertain the listener regarding something of value.
- It should help him to develop an appreciation for oral discourse skillfully employed. Whether the form is a reading or a speech or a discussion, the student should learn to have high regard for those who have mastered the principles of good speech.
- It should teach him that receiving messages is as important as sending them. It should make him an appreciative listener, capable of enjoying the spoken word; it should make him a critical listener, capable of making correct judgments about the words he hears.
- It should help to make him an intelligent consumer of ideas, one who discriminates and selects carefully, one who develops a sense of value even in his entertainments.

No one method of instruction will accomplish all of the objectives. No one unit will teach them. The "theory" course will not teach the necessary delivery skills; the "performance" course will teach skills but not an understanding of the theory and principles behind those skills. The correct pedagogical blend seems to be a skilled mixture of precept, example, and practice. The student must understand the theory governing that which he is being asked to understand and apply; he must be shown models of discourse, both contemporary and historical, in which he may see how the principles have been applied by others; he must be given ample opportunity, with skilled and thorough evaluation, to apply what he has

learned, to put it into practice.

ELEMENTS OF SPEECH TO BE TAUGHT

The five basic elements of speech work in the junior high school are (1) voice, (2) physical behavior, (3) thought, (4) language, and (5) listening.

Voice. What is a good speaking voice? At minimum, say voice experts, a speaker's voice should be loud enough to be heard, clear enough to be understood, and free of any distracting or annoying mannerisms. Others would add that the ideal speaking voice should be adaptable, capable of much more versatility than the minimal voice that merely doesn't call attention to itself.

The junior high school student may not have gained full control over his voice, but it is not too early to inculcate in him an appreciation for good vocal habits, for wanting to get the maximum out of the vocal mechanism with which he is endowed. He should learn to eliminate careless speaking habits, with slovenly or substandard articulation, enunciation and pronunciation. The teacher should serve as a model for correct speech, and there should be little in the teacher's speaking voice that is substandard or careless.

We are not speaking of correction; we are talking about students with normal, working vocal mechanisms and how they may gain full and effective employment of these mechanisms. It is hoped that every school or school system will have access to a trained speech correctionist who can deal with those students whose mechanisms are in some manner defective or whose learned speech habits are too ingrained to be dealt with effectively in other than a special program of guidance with a correctionist.

Physical Behavior. The second element of delivery is the physical code—how the speaker uses his body as a valuable tool of communication.

The beginning speaker often has difficulties with his physical delivery. He is inhibited and static or he is random or undisciplined. The speech teacher must help the student feel comfortable while speaking or reading aloud; he must show the student the importance of his body in making him more dynamic. Gesture, posture, strong eye contact—all, when effectively employed, will serve to enhance and emphasize the message, while relaxing the speaker himself.

Physical behavior isolated from the other elements of speech leads to artificiality, but it cannot be ignored—particulary with the beginning speaker.

Thought. With thought, we begin to talk about the content of the speaker's message. We are concerned with the inventive process, with the ideas that are expressed. The student must understand the selection of ideas and what controls and restraints are involved in this selection; he must consider the organization of the ideas in order that the message may be meaningfully received with proper order and importance.

The speech teacher, when working with the element of thought, must concern himself with the ideas of the student; he must be concerned with the student's interpretation and representation of an author's ideas. Students, no matter at what age, have opinions and ideas. The guidance of the speech teacher will help insure the cogent and articulate expression of these ideas. Teaching the student to support his opinion with expert testimony, to amplify his ideas with illustrations and other supportive materials, and to temper his ideas and opinions with an understanding and appreciation of the ideas and opinions of others—this is all part of the responsibility of the speech teacher.

Language. In addition to selecting meaningful ideas and organizing them in an effective manner, it is also necessary to cloak these ideas in language that is appropriate and effective. The characteristics of good style have been summarized as clarity, beauty or impressiveness, and power or impact. Training the junior high school student to use language in this fashion is as important as getting him to appreciate this language as used by others. The teacher of literature and the teacher of speech both are concerned with this appreciation; both are concerned with bringing the student to the point at which he may *use* language with clarity, impressiveness, and impact.

Under language study, the student should be given a thorough and working knowledge of figures of speech, connotative and denotative words, and of the general area of word choice.

(See the language program, pp. 419-421.)

Reading aloud the works of others, studying the speeches of others in textual form, and giving speeches will help the student to gain a mastery of and appreciation for language well used.

Listening. Common sense and numerous studies point out that we spend more time receiving messages than we do in sending them. Therefore some attention should be paid to improving the ability to listen.

Listening, as opposed to hearing, entails attaching a meaning to that which is heard. The skilled listener has learned *how* to listen, how to put himself into the proper attitude for listening. Teaching the student the elements of speech and the ingredients of a meaningful message will provide criteria which will guide the student's critical listening efforts. Understanding is closely related to listening; the ability to attach meanings, the ability to know where to look for meanings—these abilities will enhance the listening skills of the student.

The evaluation period that must be part of any class in which speech activities are found will do much to give the student the tools to be a skilled listener. The teacher, in pointing out the strengths and weaknesses of the messages heard that day, will be providing the student with controlled practice in listening.

The teacher may also choose to discuss certain ground rules for good listening with his students. Listening specialists like Ralph Nichols suggest numerous such "rules." (*Are You Listening?* by Ralph C. Nichols and Leonard A. Stevens.)

SPEECH ACTIVITIES

Any speech work done in the English language arts curriculum should be skillfully and meaningfully integrated. No course should be a box of beads; it should be a necklace. What is done on Monday should have some relationship to what was done on Friday. Speech should not be isolated in rigid units that suggest that the speech learning is separate from what is generally taught in the course. The speech learning should not "begin" on a Monday and "end" on a Friday. The student should be encouraged to use the skills and apply the concepts of speech throughout the entire course—and in all of his courses.

Four general activities are suggested to help realize the objectives previously advanced for speech in the junior high school. These activities entail instruction and practice in the elements of speech discussed earlier. These general activities are (1) interpretation, (2) discussion, (3) parliamentary procedure, and (4) public speaking.

Interpretation. A unit or a series of units using oral interpretation as an activity will be quite valuable in teaching several of the elements of speech that have been listed as desirable. Voice, language, thought, listening, and —to a somewhat lesser extent—physical behavior, all can be effectively taught during an oral interpretation unit.

Meaningful oral interpretation requires more than performance. It requires careful analysis of the materials selected to be interpreted; it requires careful selection *before* analysis can begin. Choosing material that will be meaningful and appropriate for the audience and reader, editing and arranging the material to meet time limitations, preparing introductions and transitions to put the material into context, selecting the proper delivery mode for the material—these are all part of the responsibility of the oral interpreter. The primary responsibility is, of course, to gain a complete understanding of the material and to deliver it in such a manner as to make the meaning of the selection understandable to the audience. The interpreter is the author's agent; he represents the author before the audience.

The interpreter has many tools working for him—voice, body, the material itself, and the mind of the interpreter. Too many interpretation activities neglect the last two of these. Interpretation is not merely reading out loud; it also requires the communication of meanings. This demands that attention be given to the mental processes of interpretation.

The English teacher frequently engages in literary analysis with his students. The speech teacher must give equal time to such analysis. How does a reader go about gaining a true understanding of his material? What about the author himself and his times, what about the figures of speech, the allusions, the word

choice, what about the purpose of the author in writing the selection? How then does the student accomplish this purpose, communicate the author's intentions, make his words, ideas, and characters come alive to the listener? The speech teacher should spend considerable time on the analysis process, and on the "understanding" process, before getting his students on their feet in performance.

During the students' performance, the speech teacher must evaluate their readings for proper use of the delivery skills. Good oral interpretation requires more than the minimal standards of good voice; it requires the adaptable, flexible voice. It puts demands on the reader to be physically alive through facial expression, body tension and movement, and gesture. The good reader reads *to* his audience and not *at* them; the speech teacher must expect this powerful sense of communication during the readings.

Students may begin by reading aloud from literature from their English books that they have already analyzed and discussed in class. From this they should move to a freer and wider selection of materials. The teacher will find it useful to require the students to hand in copies of what they are to read prior to the reading; this gives the teacher an opportunity to examine the material and to prepare himself for the evaluation period.

All performances should be followed by a teacher-directed discussion and evaluation. Positive suggestions for improvement should be made. If at all possible, the student should have more than one opportunity to demonstrate his interpretative ability. "One-shot" performances, with no opportunity to apply the lessons gained from the performances, are of limited value. The analysis afterward should not be limited to delivery skills, but should also emphasize the content of the selections read. Questions should be raised as to the meaning of the selection and the success with which the reader communicated the idea. A brief questioning of the reader might determine the extent to which he understood what he was reading.

The unit on oral interpretation should be more than an exercise in giving the students some experience in reading aloud while on their feet. The objective of appreciation of well chosen and well used language should be realized; students should be exposed to important and valuable ideas through the selections chosen; students should develop their ability to listen with appreciation and meaning to prose and poetry; students should advance their ability to read aloud with a high sense of communication. In general, their skills as receivers and senders of messages should be appreciably increased.

Discussion. Small group discussions are valuable for the junior high school student. They provide relatively informal opportunities for the student to express himself, often without the elements of physical behavior, tight organization, and precise word choice being emphasized.

Yet, even in the guise of informality, students can be taught the concepts and importance of clear thought, of amplification and support of ideas, of thorough research, of regard for the opinions and values of others, and of analysis and appreciation of the motives and methods of giving information and of persuading.

Discussion is not conversation. More is required of the student in terms of preparation prior to the discussion, more precise goals are established for the discussion, and a more thorough analysis and evaluation is permissible following a discussion.

Initial discussions in a junior high school speech unit in an English language arts class may be informal and personal. The teacher may use this speech activity to lead the students in their thinking about a piece of literature currently being studied. He may establish minimal goals for such a discussion such as consideration of a series of characters in a story, or of the purpose of the author in writing the work, or of the implications of the work to the students. No set conclusions may be reached and the only research involved would be the reading of the work itself. Through discussion the teacher can identify and instruct the student in such concepts as the need for a cooperative attitude, the difficulties incurred when no precise agenda or outline is available for the discussants, the need for a sense of progress or movement in a discussion.

From this informal beginning, students may be placed in discussion groups and provided with the opportunity to discuss problems that do not relate directly to their literature. They may choose to springboard to a wider consideration

of an idea or problem introduced in one of their readings; they may choose to talk about a school or community problem; they may even elect to try their hand at discussing possible solutions to a problem of national or international scope. The teacher should play a prominent role in the selection of topics, guiding and controlling as much as he can without losing a sense of democracy. He must show the students where and how to research the topic area, how to narrow the scope and goals of the discussion, and what might reasonably be expected to be accomplished during the discussion. He should instruct them in the problem-solving method, a method the student can usefully apply in his future work both in and out of speech units.

After the discussion itself, there should be a forum period in which members of the audience are encouraged to participate in further consideration and analysis of the problem. Such a forum period strengthens the listening responsibility objective and demonstrates to all the students the desirability of free participation in the communication process. Following this forum period, the teacher should lead an extended and precise analysis of the discussion as a fulfillment of the assignment. The purpose of this analysis is to improve future uses of the discussion technique.

Parliamentary Procedure. Learning the principles of parliamentary procedure is learning the principles that are at the heart of our democracy. It is upon these democratic principles (i.e., the majority rules, the minority must be protected) that the numerous rules of parliamentary procedure are based. The teacher should begin with those principles (a concise list of these principles is presented in *Code of Parliamentary Procedure* by Alice Sturgis) and work from them to the rules governing specific motions. When a student understands the philosophy upon which the parliamentary code is based, he will be able, in most cases, to figure out, without the help of a chart, the laws which apply to the various motions and situations.

Parliamentary procedure is a bit like a foreign language: if it is just memorized and never used, it will soon be forgotten. Applying this fact to the classroom situation, if the student is merely exposed to parliamentary procedure in a brief unit, drills with it, is tested, and nothing further is done with it, it will soon be forgotten. Parliamentary procedure needs to be *used* in order to gain and maintain proficiency in it. To this end, the teacher should introduce parliamentary procedure early and then provide opportunities throughout the year for the student to meet in parliamentary situations. He will use it as a device, as a framework for other speech activities.

For example, a language arts class that has been given a thorough grounding in parliamentary procedure can then do a variety of activities in a parliamentary context. Discussions can be in the guise of committee meetings and reports, with the results of the discussion debated and resolved in a parliamentary fashion; programs of speeches and readings can be handled in simple parliamentary assemblies; persuasive speeches can be given in defense of motions presented before a parliamentary body (the class) and the debate on the motion also can be conducted via parliamentary procedure. The class need not operate as a parliamentary body every day or even every week, but often enough so that the students maintain their familiarity and skill in using parliamentary procedure.

Parliamentary procedure is also like a picture puzzle: the fewer pieces that are provided, the less complete the picture. The teacher should be prepared to go deeply enough into parliamentary procedure to meet the students' needs and to challenge them. The senior high school speech course will ask for mastery of the parliamentary code; the junior high school student may be spared some of the complexities, but he should be expected to be master of what he is given. Junior high school students are, for the first time, given the opportunity to join school clubs and organizations. Many of these clubs are informal to the point of being chaotic. Parliamentary training in the classroom should carry over into these school organizations. Students trained in the principles of parliamentary procedure will recognize the value of the parliamentary code; it is hoped that they will be successful in bringing parliamentary order to their organizations.

Public Speaking. Formal speeches, whether informative, persuasive, or entertaining, provide a valuable training ground for the junior high school student in his development as an articulate, poised, and informed citizen-student. Public speaking calls into play all the elements of speech discussed previously.

Initial speeches required of the student may be short and limited in scope. The student may be asked to briefly explain a process, report on some aspect of a problem or idea that has been introduced in class, or give biographical or historical information about an author or period the students are currently studying.

Through these early talks, the student should be learning organizational techniques—including the purposes and types of introductions and conclusions, and organizational patterns for the body of the speech itself. He should be learning something about audience analysis, about what claims attention and what constitutes proof. He should understand the importance of good delivery behavior—of using both his body and his voice as tools of communication. Lecture-discussion by the teacher on these elements would seem essential.

The purpose of speeches in class may vary in later performances. The student, after further reading and class discussion on the forms of support and on motive appeals, on the problems and responsibilities of persuasion, may attempt a speech to persuade. In this speech he may undertake to alter the beliefs of his audience or he may attempt to strengthen what he believes to be existing beliefs. Integral to this attempt at persuasion is some understanding of logical, emotional, and ethical proofs. The student should also be instructed as to the ethical responsibilities of the speaker and of the listener.

The purpose of the speech may also be entertainment, although some students are never successful with this form and others interpret this speech form to mean no preparation and little discipline. A round of speeches to entertain, with each student in the class assigned to present one, can be a rather uninspiring week.

Essential to a public speaking unit is the careful consideration of examples of public discourse as presented by experts and by other students. From studying the decisions made and techniques employed by other speakers in analyzing their audiences, in selecting their appeals and supporting material, in determining word choice and organizational patterns, the student can learn to make such decisions in his own speeches. The students may examine messages received from the mass media. By seeing how others have put theory into practice, the student may avoid errors in his own attempts to communicate orally with his audience.

Requiring outlines and bibliographies for speeches given is another method of impressing upon the student the importance of careful preparation. Single source speeches and speeches that are collections of unsupported opinion are of limited value. The student should be encouraged to read widely and prepare carefully before he attempts to give information or alter beliefs. A well-defined forum period following every speech will impress upon the student the necessity of being able to substantiate his information, of being able to further clarify his points, of indeed knowing more about the subject than he has had time to present in the limited time made available to him. The listener, too, must also never get the impression that he is a silent, unquestioning consumer of the ideas presented in class. He should feel encouraged and obligated to complete the communications cycle, to respond to the messages received from his fellow student speakers. Passive audiences are not the goal of a language arts speech unit.

The evaluation period for student speeches must be carefully handled. The teacher should work toward the goal of making the students intelligent critics of public discourse. He should be working toward building a critical vocabulary in his students so that their comments regarding speeches are meaningful and precise. Vague expressions of approval or disapproval serve no purpose, either from the teacher or from the students.

The ability to speak skillfully and persuasively is a powerful tool for any individual to possess. It is the responsibility of any teacher who undertakes to improve the speaking ability of his students to see that they understand the potential and the complexities of this tool. Skilled and ethical speakers and listeners, people who employ the spoken word artistically and responsibly are ever needed in our society. No brief unit in speech or no single course in speech will provide such skills, but it can make a significant beginning.

THE DEVELOPMENT OF WRITTEN EXPRESSION

The junior high school teacher can expect his students to be capable of employing imagination, exercising judgment, and evaluating suggestions. Nevertheless, writing means different things to different students. For most it means work, a time to chew pencils and wait for inspiration. For a few it means a challenge to engage in a new adventure, often with unbelievable success. For some it is neither; it simply is unimportant. The successful teacher tries to motivate even the indifferent youngster to make an effort.

The teacher will use his ingenuity to create the approaches which will stimulate favorable student responses. One of the primary requirements of a good writing program is a comfortable classroom atmosphere. This quality has little to do with the vintage of the building or the luxury of its furnishings, but depends instead upon the rapport between teacher and student. The teacher's respect for originality, recognition of the worth of individual achievement, and encouragement of self-expression will encourage full student participation. The range of achievement naturally will vary because of individual differences in sex, environment, and maturity.

Writing instruction aims to improve students' ability to select theme topics and to organize their ideas clearly. Theme topics chosen in junior high school are more complex than those in elementary school; therefore, more direction and time for preparation are needed. Reading, field trips, explorations, or talks by guest speakers can provide the basis of theme topics. The fund of knowledge about the world is limitless; only the teacher is needed to point out its scope.

At the junior high school level discussion precedes writing. Talking over a problem helps a student understand the purpose of the assignment. It encourages him to plan and to form his thoughts in his mind before he translates them into written words. After the child has expressed his thoughts in writing, the teacher will help him proofread his paper. Creative guidance at this stage is far more important than marking the paper with a red pencil. For years educators have behaved as though the teacher's chief contribution to composition was to point out errors in writing. Consequently, teachers of English have discouraged children from writing to the extent that few will put pen to paper unless they are compelled to.

Teachers need a practical plan for teaching composition in a systematic, sequential manner. The National Council of Teachers of English suggests the following routine:

- Reading and thinking (discussion)
- Planning and organizing
- Writing the first draft
- Evaluating, revising, and rewriting
- Direct teaching of language skills (as needed)

This writing process is basic to all forms of composition, imaginative as well as informative. It is imperative for teachers to develop a comprehensive plan to promote the growth of written expression. This plan must be rigid enough to guarantee writing efficiency, yet flexible enough to allow for the characteristics of individual students. It is every teacher's responsibility to formulate such a plan to suit the needs of each particular class.

One of the characteristics of junior high school students is an interest in mysterious, bizarre, or fantastic subjects. The junior high school must offer a stimulating program in imaginative writing to take advantage of these qualities. Imaginative writing gives the student an opportunity to express his immediate, personal ideas. Since he is not restricted by the need to include specific facts, he has a better chance to develop a style of his own. The imagination is by no means bounded by actual experience. A student at this level often enjoys writing about experiences he could not possibly have had or ones he wishes he could have had. His tale of adventure is a veritable hodgepodge of fact and fancy. He can describe outer space without the least hesitation, or can rattle on without restraint about his escapades with the horse he never owned.

Imaginative writing is best promoted by the writer's realization that he cannot copy another's imaginative ideas, but must create his own. His original style does not evolve from the discovery of something new, but from a new arrangement of familiar elements recalled by an

active, well-informed mind. Stocking the mind for imaginative writing requires intense observation, a habit well-developed in the younger child but beginning to dwindle at the onset of adolescence. The seventh grader is likely to exhibit a blasé attitude toward anything which does not concern him personally, and needs to reawaken the habit of observing, and observing keenly. Constant practice in observation is advisable to stimulate creative writing. Reading widely furnishes the mind with a supply of imaginative ideas and alerts the reader to the effectiveness of figurative speech. It is hoped that the junior high school student will use these stylistic devices in *all* of his writing. And finally, it is necessary for the student to cultivate a spirit of courageous experimentation, without which observation and reading are useless.

The alert teacher searches constantly for exciting, fresh approaches to stimulate his students' imagination. The cover of a magazine, a subtle cartoon, a popular record, a modern idiom, or a current musical comedy are only a few of the unlimited sources which may spark creative writing.

A program in imaginative writing also provides the opportunity for poetry writing. Many junior high school students are emotional and sensitive as well as highly imaginative. Such students are often ready and waiting for someone to encourage them to write poetry. It is doubtful, however, that a verse-writing assignment should ever be made to an entire class. Those who prefer not to write poetry may be assigned a comparable type of paragraph writing. Students often have very personal reasons for not writing poetry, and should never be compelled to do so. Similarly, those who *do* write poetry have personal reasons for their choice: they get satisfaction from their creative efforts; an inner force impels them to give expression to something which touches them deeply; they can include more sense perceptions in poetry than in ordinary writing; they like rhythm. Of course, poetry writing activities will be unsuccessful if students begin writing complicated verse without hearing and reading other good poetry.

The gifted child will wish to experiment with various poetic forms and genres. It might be well with this age group to stress that the word "free" does not connote formlessness. A seventeen-syllable, unrhymed verse of Japanese origin called the *haiku* is a form which may be used successfully. It is a three line imagistic poem, the first line of which has five syllables, the second seven, and the third five. Writing a poem following this pattern is entirely within the student's capabilities. In addition to its specific form, the *haiku* is a nature poem which mentions or implies the season and tells or suggests the writer's feelings. Another experimental type of Japanese verse easily written is the *tanka*. It consists of thirty-one syllables and contains five lines with a 5-7-5-7-7 syllable count. It too deals with nature, has no rhyme, and is simple. A third kind of unrhymed verse easily patterned is the *cinquain* invented by the American writer Adelaide Crapsey. As the name of the poem suggests, it consists of five lines, with a syllable count of 2-4-6-8-2. "Velvet Shoes" by Elinor Wylie is a good example of a *rhymed cinquain*. Another commonly used form which the student will find easy to compose is the *rhymed couplet*. At first students can practice writing single couplets; later they can compose longer poems in couplet form. The inventive student may enjoy experimenting with other verse forms, such as the *tercet*, the *quatrain*, and longer stanza patterns.

The junior high school teacher need not be overly concerned if his students show no interest in verse form. Some students at this age are simply not mature enough to arrive at an understanding of verse form; hopefully, a feeling for form will accompany maturity.

Drama has an important place in the imaginative writing program at the junior high school level. The child in his early teens is usually quick to volunteer for a part in a play. With a little motivation he can be led to try his hand at playwriting, and will then be on his way to developing another writing skill: organization. A play has been defined as an idea shaped into a form by means of craftsmanship. The junior high school student involved in dramatic writing is faced with the craftman's performance on a minor scale. Even if his idea is well established in his mind, he will not have gone far in his creation before he finds himself in trouble. Here he realizes that he must outline his plot, for, as one TV script editor states, "If a plot doesn't work in an outline, writing the script won't solve the problem." This working outline suggests who is involved, in what situation, and

how the action will unfold. The finished product may be relatively simple and unliterary, but the writer's pride will be great if his play can be produced before his peers.

Informative writing also plays a significant role in the junior high school English curriculum. The capable teacher will stimulate the student's appreciation of effective factual writing by assigning topics that closely parallel his needs and interests. The teacher's task is often made easier by the child's awareness that he does not yet possess the skills and abilities to deal with complex problems and precise tasks.

The following statements may provide a useful guide to development of a program in informative writing in grades seven through nine:

- Travel requires business and personal letters to secure information and seek accommodations.
- New social experiences demand gracious invitations, courteous acceptances, and appreciative expression.
- Participation in group activities during the junior high school years calls for written notices, inquiries, and minutes. It is vitally important that the correct facts be obtained, arranged in an orderly manner, and presented clearly.
- Successful pursuit of a hobby requires writing requests and keeping records.
- Radio and television programs motivate some adolescent fans to write letters of approval or condemnation and to request free information about stars, shows, etc.

The teacher seeks to increase the student's understanding of the relationship between clear thinking and writing and helps him develop the skills necessary to express his rapidly maturing ideas. The preceding paragraphs sketch some of the important attitudes and activities to be considered when developing a growth program in informative writing. But how is growth in writing recognized? The following qualities indicate the degree of a student's achievement:

- **Unity.** The quality which results from holding to some specific course or procedure. Does the intelligent reader become aware of the author's purpose? Does he detect an unswerving course to the conclusion? One indication of unity is a first sentence that captures the reader's interest and a concluding one that is related in meaning to the opening sentence, but that possesses a sense of finality.
- **Continuity.** The elucidation of an idea by additions, examples, illustrations, comparisons, and contrasts. The use of these supporting details is to the reader what the debater's evidence is to the judge. Both writer and reader should be aware that such supplementary material creates a total impression of the logical sequence of related ideas.
- **Sentence Structure.** The employment of forceful, effective sentences. The current emphasis is upon effective phrasing in sentences which employ subordination to relate secondary to main ideas. In this way the reader can absorb a total idea, made up of large segments of associated thought, without the monotony of short, choppy sentences. Repeated long sentences, however, can be just as monotonous as repeated short ones: variety in sentence patterns is always desirable.
- **Diction.** Careful discrimination in selecting the words to create the exact impression desired. The student must be able to distinguish between the value of socially acceptable language and substandard forms. He must be capable of using a dictionary to determine whether the terms he employs are acceptable on the desired level of writing; for example, he needs to learn the distinction between words such as these: tired, weary, weakened, strained, bushed, fagged, pooped-out, and all-in. The writer must be aware that in portraying characters or occasions not of standard environment, the vocabulary used will be typical of such a sample. He will try to acquire a writing style which has a natural informal flowing quality, free from triteness and repetition. Each word or term should advance the meaning of the writing.
- **Tone.** The distinctive quality which sets apart the expression of one writer from that of another. The degree of formality, the smoothness of balanced phrases and the rhythmic patterns of words tend to establish an individual flavor or style which should continue consistently to the conclusion.

WORD MASTERY

Teaching spelling and its relationship to vocabulary is essential to the junior high school developmental writing program. In this section the phrase "word mastery" will frequently be used to refer to the spelling-vocabulary partnership. The word mastery program will be seeking to correct the spelling and vocabulary problems made apparent by student writing.

Almost all junior high school students have thoughts which they are willing to express in writing, but many students find it difficult to write. Their inability to spell and to use words effectively is a stumbling block to effective writing. Junior high school students are frustrated because their own performance does not meet the demands of their critical judgment. They are extremely conscious of their incompetencies and are baffled by their inability to write at the level of their thinking. In the classroom they will usually stumble along, but the product of their efforts suffers from imperfectly expressed ideas and a lack of clarity and continuity. Such students must be taught word mastery to achieve satisfactory growth in their writing ability.

Some junior high school students who have spelling difficulty also have facility and perhaps talent in written communication. Is ability to spell accurately important to these students? The answer is "yes." The reader expects the literate writer to conform to spelling conventions and questions the value of writing that does not conform. The educated reader who is cognizant of the irregularities and inconsistencies of English spelling looks askance at the writer who deviates from the "standard."

Students whose writing is fluent and usually quite accurate must also acquire word mastery skills, because errors can mislead even the most perceptive reader. One teacher tells of student themes which contain these statements: "He was intrigued by the tail [tale] of the cow." and "An escaped goat is one who is blamed for the actions of others." A good example is the misleading, often humorous, newspaper blooper. Word mastery conventions, like other mechanical skills, are necessary to enhance the clarity of written expression.

Reading and study of literature can make the most significant contribution to development of word mastery skills. Of course, frequent, carefully planned and evaluated writing experiences are also essential to any sound word mastery program. But teaching these skills at the junior high school level requires more than a language arts approach including reading, literature study, and composition. Word mastery involves many complex, unique problems which must be met by a positive, systematic program that employs all the various approaches having validity. There is no one easy method to be used in teaching word mastery; the effective teacher will draw upon all the techniques at his disposal.

It is clear that word mastery is not learned by chance. The strong junior high school language arts program will focus upon those word mastery skills germane to this stage of the child's growth pattern in writing. The program reviews previously acquired skills, but avoids unnecessary repetition. It pays special attention to skills taught but not fully learned in earlier grades. It initiates progression to a higher level of understanding of skills already possessed by students. Finally, it employs all effective methods of teaching skills to be introduced at these grade levels and recognizes the personal nature of word mastery problems.

The experienced teacher understands that certain specific skills are introduced, reviewed, and expanded in the junior high school. The following list provides a guide to help teachers in developing a word mastery program in grades seven through nine:

- **Word Analysis.** Heavy stress is placed on word attack skills and understandings in the junior high school. Study of suffixes, prefixes, and root words is fundamental to teaching spelling and vocabulary.
- **Pronunciation.** Although the lack of consistency in the spelling conventions of English is misleading, a valuable means of improving spelling is the study of pronunciation, including a review of phonics and syllabication. Pronunciation merits special emphasis in the junior high school, for this is a time when student exuberance often leads to careless speaking habits.

- **Demon Lists.** A list of commonly used, frequently misspelled words has an important place in the junior high school program. In addition, each student can be encouraged to develop a list of words he frequently misspells.
- **Dictionary.** A continued, day-by-day emphasis on independent use of the dictionary is essential. Acceptance of the individual responsibility for learning correct spelling is fundamental to growth in this area.
- **Proofreading.** Continued practice in proofreading can pay real dividends in the word mastery program. There is little doubt that with effective training students can spell correctly many of the words they commonly misspell.
- **Spelling Rules.** A few carefully selected spelling rules can be helpful to students; however, the limitations of this deductive approach are apparent to the skilled teachter. A number of handbooks give rules suitable for inclusion in a word mastery program. Hook's *Guide to Good Writing* is one excellent source.
- **Homonyms.** The study of homonyms is an important, although not a major part of the word mastery program. In addition to the study of homonyms, attention will be given to words of similar sound and structure. Errors in writing related to similarities of words are often a result of inattentiveness and spontaneity, characteristics of many junior high school students.

The preceding list is not complete, but it includes many methods of teaching and studying word mastery skills in the junior high school. It indicates that perhaps the most common cause of problems is lack of attention to detail. It suggests that word mastery is most effectively developed through understanding word meaning and the techniques of word analysis, but it also suggests other methods to be used in a successful program of word mastery.

The English teacher understands that the idiosyncrasies of our language are responsible for many word mastery problems and may feel that either greater freedom or changes in spelling are necessary. Many changes have taken place already; however, major reform is not imminent. At this time a conservative attitude toward the "new" spelling seems wiser for teachers. Perhaps those junior high school teachers who hope for reform can gain some satisfaction from the rapid disappearance of a few of the more archaic methods and materials, e.g., the spelling bee or spelldown, and the spelling book.

The successful teacher has learned not to let insistence on spelling accuracy become a deterrent to the growth of writing ability. Students are to be encouraged to reach for new words while writing. Usually it is not wise to interrupt the expression of an important thought just to look up the spelling of a new word. This can come later when drafting of thoughts is completed.

For the same reasons, teachers do not set unrealistic standards for spelling performance. Severe penalties for spelling errors on a composition assignment can destroy the student's will to write. Although it would seem that with the aid of a dictionary any normal child can learn to spell, this does not appear to be the case. Some students, regardless of the care they exercise, consistently make a few spelling errors when writing. Perhaps this must be accepted.

Finally, the capable teacher expects different degrees of proficiency in spelling "old" and "new" words. Students ought not to be rewarded indirectly for choosing the "old" word rather than the "new" word, or they will fear to replace the immature with the mature. The teacher will remember that the basic goal of the word mastery program is improvement of students' writing vocabularies.

PUNCTUATION

Since punctuation is an important aid in translating thought to written expression, it is best taught as an integral part of written communication. Punctuation affects and often determines meaning, for example, "Call me Mary," and "Call me, Mary." Along with this kind of illustration, it would be worthwhile to point out to students some of the more common means by which punctuation signals or determines sentence structure. Teaching methods emphasizing the meaning function of punctuation will have more effect than prescribing rules.

The present mode of punctuation places a great emphasis on those marks absolutely necessary for understanding. It must be stated that there is no universally accepted method of punc-

tuation. In general the trend is toward more open punctuation. The students may be helped by remembering one simple statement: your punctuation is basically sound if it helps the reader understand your ideas.

The junior high school teacher is concerned with developing continued correct use of the punctuation learned in preceding grades. End punctuation marks are quite well established before students reach this level, but vigilance is necessary to avoid a return to the comma splice. Convention still insists on a few basic rules, some of which are first introduced in the junior high school. At this level students learn to place a comma as follows:

- After a clausal group which precedes a complete statement: "After father had served, the dog begged for a morsel."
- After a group of words containing a verbal form which precedes a complete statement: "Having eaten, the tramp set out again."
- Around the "non-restrictive" clause group: "John, who was her escort, sent her a corsage." (non-restrictive) "The boy who was her escort sent her a corsage." (restrictive)
- Around any other material that interrupts the flow of the main statement: "There is, after all, no need for punctuation that does not help the reader."

The functional use of the semicolon is also introduced at this level in reading and writing. More elaborate uses will be developed in senior high school. Junior high school students learn to place a semicolon as follows:

- Between two complete statements written as one sentence without a conjunctive: "Allow adequate time for proofreading; it can mean the difference between success and failure."
- Between two complete statements written as one sentence with a conjunctive if there is much other internal punctuation: "Mary brought candy, cookies, and peanuts; and Ann broughts hats, horns, and confetti."
- Between two main clauses joined by connectives (besides, moreover, furthermore, therefore, however, etc.): "The command seemed unjust; nevertheless, it had to be obeyed."

The use of the colon after words such as "as follows" is often taught in the junior high: "Emma had forgotten to bring the following items: games, napkins, plates, and straws."

The apostrophe as used in both contractions and possessives will need continued attention in the junior high school. The apostrophe in contractions has particular significance, since the number of words that can be contracted increases as sophistication in vocabulary progresses. Restrictions imposed on the use of contractions in certain levels of writing are also taught at this time. The apostrophe in possessives will cause more difficulty when applied to plural forms.

In the junior high school there is continued study of the hyphen used to join compound adjectives before a noun and to break words at the end of a line. Teachers will help students recognize compound adjectives before nouns. The rules for determining when hyphens are used to break words are learned easily: the break comes only between syllables; one-letter syllables are not left at the end of a line; and one or two-letter syllables are not carried to the next line.

In teaching punctuation, the teacher will always remember that the current theory emphasizes the few items necessary for good communication, rather than an elaborate system.

MANUSCRIPT FORM

The form of manuscript writing is quite constant. The junior high school student should be able to master the form standards outlined by the teacher. In writing a paper for another person to read, whether it is a letter, theme, or story, the aim is the same. From the practical standpoint of effectiveness some of the suggestions listed below are almost universal:

- Materials:
  Theme paper having lines about ½" apart is best. Black or blue ink makes the most effective copy.
- Page:
  Left and right hand margins are usually one inch.
  A very short writing should be centered.
  Paragraphs are indented about an inch.
  Pages following the first should be numbered, preferably in the upper right hand corner and in arabic numerals (2, 3, 4).
  The title should be centered on the top

line.
The line below the title should be left blank.
Quotation marks or underlining should not be used to designate the title of the student's paper, but may, of course, be used to indicate titles of poems, stories, etc., within the title.

The endorsement of the paper is not standard but may be initiated by the teacher. An acceptance by the entire staff is ideal; many schools have found such a form desirable. Most teachers require the following information: student's name, class, assignment information, and date. If the child has a uniform procedure to follow, confusion in his writing will be eliminated.

EVALUATION OF WRITTEN EXPRESSION

The importance of a positive approach and a constructive attitude is held throughout this curriculum. Perhaps nowhere in the language arts program, however, are these factors more important than in teaching writing. A negative, unsympathetic teacher may destroy his students' will to write. His aim is to encourage the students through criticisms which praise and guide. With this goal in mind, the teacher incorporates into his writing program evaluative principles similar to the following:

- Know exactly which skills will be evaluated and which practices and principles will be used. These are made clear to students. A plan and purpose are just as important to the evaluation of a written composition as to the assignment of it.
- Evaluate carefully all written work that students submit for criticism. The amount of writing required from students is determined in part by the time the teacher has for careful evaluation. A realistic junior high school writing program is flexible rather than arbitrary regarding the amount of writing to be done in the classes of different teachers.
- Criticism of written expression exhibits understanding and shows respect for students' efforts. If criticism is to have real value, students must have complete faith in the teacher's objectivity.
- The method of attaching grade significance to faults found in writing assignments considers the fact that some involve principles and skills which have been taught, while others involve principles and skills not yet taught. Encourage students to progress beyond their present degree of efficiency; their grades should not be lowered when they are reaching. However, attention will be directed to all important errors without regard to students' previous learning experience.
- To motivate students to further writing in their special interest areas, plan assignments to encourage and direct such development.
- Criticism of written expression attempts to extend the students' knowledge and understanding of the subject as well as of the purpose of the assignment. The teacher will often help the students see the relationship between the subject of an assignment, other situations of life, or the themes of familiar literature.
- Commend all praiseworthy qualities of the composition before suggesting improvements to be made in content, organization, diction, sentence structure, and mechanics. The teacher may find that a system of correction symbols is helpful in noting routine errors on student papers, but he needs to elaborate upon these symbols if he is to be of concrete help to his students.
- Criticism notes improvements over past writing assignments. It refers to suggestions made earlier which have led to improvement, and reiterates those suggestions which have not taken hold.
- Recognition of the value of the conference for evaluating written expression should be used whenever possible. The conference is an excellent time to make suggestions for the revision of rough drafts.
- Employ a variety of methods of evaluation. Evaluation techniques that utilize the tape recorder, opaque projector, and overhead projector are valuable to students. When appropriate, the students are asked to evaluate their own written work and that of their classmates. For example, dittoing or mimeographing a theme whose discussion would bring up general problems of value to the class is a valuable and indispensable technique.

Note: Junior high school teachers are referred to the entry on evaluation of student writing on page 227 for other evaluative techniques.

ILLUSTRATIONS OF TEACHING

GRADE SEVEN THROUGH GRADE NINE

BOOK REPORTING

Grade Seven

A seventh grade teacher announced the reading program for the year and outlined for his students the procedure to be used in giving book reports. He indicated that forms were available at his desk. Some members of the class immediately groaned; others showed their dislike in numerous other ways. Annoyed with the unnecessary noise in the class, the teacher asked the reason for the disturbance. The discussion which followed suggested that the students disliked the routine method of reporting because the same form had been used for the past three years. It just wasn't any fun to write book reports!

The teacher, in sympathy with their feelings, asked the students to suggest some ideas about the form of book reports, and announced that each student could present his next report in whatever form he chose, subject to the class's decision that it was interesting and valuable. The class agreed upon a time limit of five minutes for each presentation.

The teacher and class were delighted to find the following methods chosen as models for future reports:

- Dramatization of a section of the reading
- Substitution by the writer of a different ending for the story with an explanation of his reasons for the suggested change
- A written "blurb" designed to sell the story to his classmates resulting in effective "sales pitches"
- An imaginative interview with one of the story characters regarding his involvement in the plot
- Information obtained from supplementary research about the locale of the story

These innovations in book reporting caused a greater degree of freshness in book reviews, more student responsibility for the quality of book reports, and greater emphasis on student participation in developing learning processes.

DEMOCRACY IN ACTION

Grade Seven

At the beginning of the school year it is customary for the English teacher in many junior high schools to familiarize new students with the school code governing behavior and mode of dress, and the multitude of rules determining school procedure.

In one school, reading the specific regulations from the handbook in previous years had resulted in little discussion and perhaps even less understanding. Thus, the English teacher was determined to find a new approach. These are the steps he took:

- Students were informed that each year the Student Council considered revisions in the handbook and welcomed suggestions from the student body. This impressed the students with the idea that democracy requires participation.
- Each student received a duplicated copy of an outline of the main sections of the handbook.
- A class committee was assigned to draw up suggested rules to apply to each respective section.
- A discussion of the various suggestions was conducted and a record was made of those adopted by each class.
- After compiling the suggestions, a comparison was made with the regulations appearing in the handbook.
- In cases of disagreement between the existing regulations and suggested ones, a petition was made to the Student Council to consider revisions.

This procedure resulted in:

- More personal student interest in the prob-

lems.

- Well-organized expression of ideas in writing.
- The acceptance of some of the suggestions by the Council.

RESURRECTION OF THE DEAD

Grade Seven

Junior high school students possess vivid imaginations and a marked ability for transferring characters from the past into present day situations. After reading Benjamin Franklin's *Autobiography* and the proverbs from *Poor Richard's Almanac,* one class discussed the author's viewpoints of people and their actions. During the discussion, one boy interjected, "Would Franklin think that way if he were here today?"

The teacher suggested that in an imaginative sense the author could be summoned and asked about his stand on today's problems. A list of questions to be used in the interview was drawn up, and their relevance discussed. Then the queries were revised to suggest how our modern society might germinate changes in the author's mind. For example:

> Commentator: "In view of the many disappointments our government has had in Vietnam, have you any new advice to give?"
> Franklin: "Judging from all the information which I can secure, I believe that the greatest difficulty in Vietnam is the lack of resolution of the people to defend themselves. I believe my philosophy expressed in the *Almanac* that it is difficult for an empty bag to stand upright would apply very well."

The form and sequence of the series of questions were determined. Then each student, in the role of Dr. Franklin, wrote the answers he believed the great patriot would have given. In class presentation each "Franklin" chose his own commentator and the written dialogues were presented.

This dramatic portrayal appeared to have stimulated the students' interest, and allowed them more freedom to display their imaginative insights into our American past.

THE IDEA GRAB BAG

Grade Seven

Do junior high school students ever write about something simply because it appeals to them? One teacher believed that many would do this if the usual time limits and rigid restrictions of topic assignments were eliminated. The teacher submitted the following to the class: "Would you enjoy having one period a week when you could choose what kind of writing to do? These themes will not be graded. You need not even put your name on them, but I or a student committee will look them over and read some of them to the entire class." Most students thought it would be fun to try the idea.

A committee of three students was invited to draw up five areas of ideas which might serve as an impetus for the first free writing session.

The committee adopted the following procedure:

- Five boxes, in which the students could place their themes, were placed at the rear of the room. The boxes were labeled: I Appreciate; I Shudder About; I Hate; I Hope; and I Wonder Why. The student could develop his ideas in any form of prose or poetry and deposit them in the appropriate container. On the Friday of that week the committee opened the boxes and evaluated the themes on the basis of their suitability for oral presentation to the class. Each committee member was assigned at least one of them to read. Each following week there was a new committee, a new list of suggested areas, and a larger number of contributing writers.

This procedure for voluntary writing had these effects:

- The teacher gained a better notion of student interests.
- Students asked that the names of the writers of accepted compositions be made known if the writer so desired.
- A lively interest was generated by this opportunity to write for fun.

TELEVISION REVIEW: ARE YOU WASTING TIME?

Grade Seven

When one of his seventh grade boys, who was vitally interested in watching television asked, "Why can't we report on TV programs in class?" the teacher complimented him on his interest, but pointed out that several drawbacks existed. Others might have already watched the same program; time would be wasted if the entire class reported on one program; and unlike a book report, the television report would not normally stimulate an interested listener to view the program, except possibly in reruns.

The teacher suggested another type of approach which might prove valuable:

- Each student was assigned a short paragraph to write about the type of presentation generally available on a particular program. Special attention was paid to purpose and to general style.
- Each week the number of students who watched the program was tabulated, so that each student could see if he had persuaded any other to watch it. If so, he asked those who had watched to write a paragraph offering favorable or adverse criticism of the program. Then he evaluated these reactions and often summarized them in a second review paragraph.
- The students formed a committee to make a Progress for Listening Chart for the week. This was posted on the bulletin board with a paragraph review below each program. The following weeks other committees assumed the responsibility.

There were some definite results from this experiment:

- Attention was drawn to several worthwhile programs which students had not previously viewed.
- Some habitual patterns of viewing were altered to produce more enjoyment per hour spent in viewing.
- The students became more critical in their evaluations and learned to use concise terms.

EYES THAT SEE NOT

Grade Eight

To develop his students' observational powers one teacher asked his class to write a clear and concise description of the school building's entrance side, so that a stranger could visualize it. They were instructed to concentrate on selecting descriptive words that were both precise and colorful. The teacher made the following list of questions:

- What is the color of the building?
- How many entrances are there?
- If there is an inscription on the entrance, what does it say?
- What is the date on the cornerstone?
- How many floor levels are there in the building?
- Are the entrances flush with the exterior, or are they recessed?
- Of what material is the building made: cut stone, brick, or masonry?
- What is the shape of the roof?

When the students had written a paragraph summarizing this information, one student checked their accuracy by actual observation. He wrote answers to bring back to the class for use in evaluating the descriptions. Descriptive adjectives used by different students were compared for effectiveness.

As a follow-up to this exercise students were told to describe concisely some business establishment or public building without naming it. Other members of the class attempted to identify the buildings. This exercise provided the opportunity for all to write using a definite item of content, and further impressed upon the students that their observation habits needed improvement.

EXTENDING THE USE OF THE "LET'S WRITE" RADIO PROGRAM

Grade Eight

Many eighth grade teachers have reported successful use of Mauree Applegate's radio pro-

gram *Let's Write,* grades 4-8. For more detailed information about the program write to Radio Programs for Classroom Listening, Station WHA, University of Wisconsin, Radio Hall, Madison, Wisconsin 53706. Miss Applegate's vast store of techniques, inimitable style, and boundless enthusiasm have motivated and prepared literally thousands of children to write imaginatively.

Though these teachers have been inspired by the 20 minutes on the air each week, some schools have made the series even more valuable by taping the broadcasts. This procedure has a number of distinct values:

- The lesson can be repeated for sections not in an English class at the time of the broadcast.
- The same tape can be used by various teachers following a planned routine.
- Listening to the tape before using it in class allows the teacher to make a more effective listening lesson from it.
- Collateral materials can be prepared and presented to help strengthen the writing lesson.
- Stopping the recorder for discussion on pertinent points may be much more valuable than waiting until the end of the program.
- Being able to replay parts for greater understanding, for emphasis, or for the sheer beauty of the speech helps make this an enriching program.
- Children absent on the day of the broadcast can listen to the tape at any convenient time.

CONCISE DESCRIPTION

Grade Eight

A junior high school teacher noticed that his students tended to clutter their descriptive passages with unnatural embellishments. They were inclined to include so much detail that the reader, lost in the maze of words, failed to identify with the writer.

To present the problem to the students, the teacher gave them passages from literature and from other children's writing in which to find examples of precise description. After much discussion, they decided that to achieve the goal of straightforward writing it was necessary to:

- Prefer simplicity rather than complex involvement
- Practice restraint by avoiding the questionable or the trite
- Avoid careless repetition
- Avoid digressions
- Eliminate weak words and substitute exact ones
- Discourage the use of forced comparisons
- Encourage the use of fresher, newer words
- Rely as much as possible upon natural expression
- Avoid many technical terms

Keeping the above list in mind, the students' rewriting of their passages greatly improved. The following passage indicates that one student learned this lesson well:

> It was the second night of our canoe trip. We were all dead tired and had crawled into our sleeping bags. I couldn't get to sleep, though. I could feel a storm coming on. A cool wind was blowing, making an old tree near me creak incessantly. Dark clouds scudded across the sky. The wind rustled the leaves and whistled through the pines. I sat up and looked around. A few coals in the fire were still glowing. All around me were the dark forms of the slumbering counselors and kids. The wind was rising steadily, creating small waves on the river.
>
> A few hours later, I woke up. It was raining.

The writer's use of short sentences is an effective means of describing the imminent storm. The ideas flow along smoothly, allowing the reader to follow the progression of storm signals without interruption. Expressions such as "creaked incessantly," "clouds scudded," and "created small waves" recreate the original sensory experience. A neat distinction is made between the wind's rustling the leaves and whistling through the pines. The fine point of seeing the dark forms in the light of the glowing coals is one not often made by an eighth grader. The sudden climax with nothing else attached is most fitting for this short piece of concise writing.

PRACTICAL BUSINESS LETTERS

Grade Eight

Early in the school year the librarian was instructing an eighth grade class in the effective use of the library. The class noticed that there was a place in the library from which something had been removed. When the librarian was questioned about it, he explained that the file of informational material had been taken to the new senior high school, leaving the junior high without one. This explanation triggered a lively discussion about informational files and materials. The librarian explained that much of the material came to his desk without cost. After some additional questions were answered, the children decided to accumulate articles for a file of their own.

The classroom teacher welcomed their interest as a ready-made reason to write business letters. Because these letters were of a specific nature, even the planning was a bit different, including more than the usual standards used in business letters. The students raised the following questions in their discussion:

- What kinds of material shall we order?
- Where can we obtain the names and addresses of the companies to which we will write?
- Is there a particular form which is best for this type of letter?
- What kind of business stationery and envelopes shall we use?

The librarian was most helpful in supplying the answers to many of these questions.

Perfection had always been required in previous business letters, but never before was it achieved so painlessly. Students were willing to write and rewrite uncomplainingly four or even five times before mailing their letters.

The students were delighted when the material started coming in and pointed with pride to the file they had started. Few students have such an opportunity to start a file, but all will enjoy writing letters to increase the supply of file material.

OBSERVATION

Grade Eight

Students can sometimes be motivated to improve their writing by centering their attention upon an activity or a problem rather than upon the writing process. The following lesson opened a unit on observation which provoked enthusiasm and stimulated awareness of subtleties of language and structure. With slight variation in procedure this unit can be successful in all the junior high school grades. The lesson's basic objective is to draw attention to the general inaccuracies and incompleteness of observation, the resulting need for careful observation, and the selection of detail according to the author's purpose.

The class was asked to observe the teacher while he proceeded to enact a simple routine which includes taking a book of matches out of his pocket, striking a match or two, walking about with the match lighted, and then putting it out. It is necessary for the teacher to make his actions deliberate. Then the students are asked to write a paragraph describing in detail what they had seen. The ensuing discussion reveals inaccuracies and incomplete, conflicting views. The students remark that they did not know what to expect, and are reminded that they never do know in advance when they will be witnesses. Nor do they know what they miss, until they see. Then a second routine is enacted. The results of this are markedly more thorough and systematic. The necessity of careful and detailed observation having been stressed, the following discussion turns to the selection of detail and the appropriateness of detail in terms of purpose.

It is necessary to pursue and develop these skills in further experiences. Subsequent writings include: an on-the-spot recall (description of an unexpected, unfamiliar visitor or a planned "quarrel" between a student and the teacher); and mind's-eye or long-range observations (characteristics of the block one lives on, the walk to school, or a particular day). Such writing exercises, interspersed with lessons on specific language problems and structural skills,

help the student convey his exact vision and lead to greater proficiency in objective and imaginative writing.

EXPLORING REFERENCE BOOKS

Grade Eight

To combat the popular but erroneous belief that the encyclopedia is the best and only reference source, one eighth grade teacher suggested that the students write a series of articles on specialized references. The students chose to write about *Who's Who in America, World Almanac, Information Please Almanac,* Roget's*Thesaurus of English Words and Phrases,* and Bartlett's *Familiar Quotations,* all of which were available in the school library. To avoid conflicts in securing the books, the work was done by committees.

After the committees had finished their studies, each group wrote a report on its particular unit. The articles included information on these topics:

- Locating the book in the library
- Identifying the reference book on a general catalogue card
- Understanding the book's general format
- Using the reference
- Understanding the nature of its contents
- Locating specific examples in the book

Then each group shared its findings with the entire class. This was done at a roundtable discussion to which the references were brought for demonstration.

The articles were saved and were published in the school paper. This enabled each student to clip them and to make his own collection. As each new reference book was introduced, it was added in the same fashion. Besides being a worthy writing experience, this project immeasurably increased the efficiency of the students' use of the library.

RIDDLES

Grade Eight

Following a literature unit which emphasized the influence of writers' lives upon their works, an eighth grade class initiated suggestions for a writing lesson. First they began a game called "Who Wrote It?" When they became so proficient in answering that the game was no longer fun, they began using only clues and seized the idea of writing in the age-old riddle form.

Each new author presented a challenge for the writer. Biographical accounts of various kinds supplied the information needed to write a "riddle" which ultimately identified the author. This type of writing did not develop a literary style, but it did have certain values:

- It gave the junor high students an opportunity to play roles, which adolescents usually enjoy.
- It led them to read biographical material voluntarily.
- It trained them to select only a few interesting incidents to report, in contrast to the "tell everything" report so often written.
- In some cases it led to an interest in reading book-length biographies previously avoided.

After several successful attempts, the students decided to arrange the riddles in booklet form. They designed an attractive cover and allowed plenty of room for additional writings. The volume was called "A Booklet of Famous Authors: Can You Name Them?" About 30 riddles, each of a different author, appeared in the booklet.

The students set up some of their own standards of uniformity:

- Keep writing brief (under 100 words if possible).
- Write in the first person.
- Avoid the hackneyed beginning, "I was born . . . ."
- Use the accepted forms of writing the names of short stories, poems, and books.
- Observe standard punctuation practices.
- Eliminate spelling errors.
- Use best handwriting.

Their efforts resulted in writings similar to these:

"As a child I lived in Hannibal, Missouri, where I spent most of my time on the river. When I was twelve, my father died and I was on my own. I had various occupations such as: river pilot, newspaperman, lecturer, and miner. I wrote about my boyhood days in the books

The Adventures of Tom Sawyer, Huckleberry Finn, and *Life on the Mississippi.* Who am I?"

"Today many consider me the greatest American poet. I am known as 'the good gray poet.' I was born in 1819. I died in 1892. During the Civil War I was a male nurse. It is said I expressed the full force of my personality in my writings. Among my best works is 'O Captain, My Captain.'"

Perhaps the most valuable outcome of this simple writing experience was a fringe benefit. The students became so author-conscious that they began bringing in articles from newspapers and magazines until enough material was accumulated to set up a file system on a large number of writers. This newly filed material was used repeatedly. It was not uncommon to hear a remark like "May I use the Charles Dickens folder?" This was an especially popular one just before a group of students planned to see the musical *Oliver.* They reported that much of the play was meaningful to them because they knew something of Charles Dickens's London. The students liked being able to report in class that they had seen a literary person on television recently.

The teacher felt satisfaction in his knowledge that the students had been introduced to the use of biographical writing, which they would use frequently in later educational experiences.

A DEVICE FOR HIGHLIGHTING CHARACTERS

Grade Nine

A good reading program offers opportunities for students to become acquainted in classroom discussions with authors and their literary characters.

One teacher listed five items on a card dealing with the characteristics and accomplishments of a certain author or character. The items were arranged in order of obviousness with the most subtle hints appearing first. Credit was given on a progressive scale, i.e., 10 points for a correct answer on hint number one, down to two points for hint number five. When an individual character was identified, a new card was chosen. The assignment for the following day was to write a word portrait of a character whose name the student drew by chance.

The advantages of using such a device were:

- The contest provoked the discovery of content to be used in subsequent writing.
- Competition appeared to heighten interest.
- The items served as a review of the important facts pertaining to each character.

HOW WOULD YOU SAY IT?

Grade Nine

The young writer often feels restricted by his lack of facility in choosing the word to convey his exact meaning. One teacher attempted to remedy this situation by devising a means to promote the recall of effective words.

First he reviewed the list of vocabulary terms which had been compiled from assigned reading and discussions. Then a list of partially completed statements, based on the content of the reading, was put in duplicate form. The class was divided into a number of teams and was told that the credit obtained by each member would be added to obtain the team's total score.

The first member of each team was given a slip on which appeared an incomplete statement such as "In *A Christmas Carol* Scrooge was at first portrayed as a _____, and at the conclusion as a _____ character." The answers, collected by the teacher at the end of 15 seconds, were evaluated; each correct entry entitled a team to one point. The contest continued in this manner until one team had obtained a total of 10 points.

The advantages demonstrated were:

- Junior high students enjoyed team competition.
- An effort was made to master vocabulary.
- Well-informed members of a team attempted to teach less-informed ones.
- It was discovered that more subtle sentences could have been employed.
- The youngsters appeared to enjoy learning.

YOU WERE A SAVAGE

Grade Nine

A teacher was startled at an educational convention when the speaker said, "Do you realize that in your short time of life you have covered the whole range from savagery to civilization?"

The teacher decided to try this shocker in his composition class. On the bulletin board he posted the question, "Are you still a savage?" Students were curious about the query and began to ask questions.

The teacher explained the significance of this premise as follows:

- At birth a child is entirely self-centered.
- The child is concerned with his elemental needs.
- The child eventually becomes interested in others.
- The child knows no code of behavior until he is taught.
- As he approaches adult status, the child becomes aware of accepted standards of action, dress, and speech.

Then the teacher challenged the students to review their lives to determine which people, events, and experiences had marked their progress from savagery to civilization.

The study developed the concept of a logical sequence of time and important events and helped convince the students of the value of civilization. An opportunity was also provided for teaching a standard of expression.

A SPEAKING ASSIGNMENT BASED ON *THE OX-BOW INCIDENT*

Grade Nine

The teacher hoped that his class would not regard this book as just another Western. He wanted the readers to become personally concerned about the social conflict involved. In the introductory session he introduced these unusual facts about the author:

- The author was an Easterner who wrote intimately of the West.
- The author was inspired to write the book because Hitler had gained such great power.
- Several crimes are committed in the story, but no one person is held responsible. It is up to the reader to decide who is at fault.

The teacher suggested that with a good understanding of the story, the class could dramatize a trial of the suspects and try to determine the guilty party. There was a favorable response.

The various characters were identified by descriptive passages or by action. Preparations for the trial proceeded as follows:

- The principals—judge, prosecutor, and defense—were chosen by the class.
- Lawyers and witnesses conferred about testimony of witnesses.
- The county judge was interviewed in order to outline correct procedure.
- All class members not included in the cast served as jury members and gave a decision supported by reasons based on the testimony.

At the conclusion of the project these goals had been attained:

- Each student had participated, either in oral or in written form.
- The students did evaluate on the basis of fact.
- The class appeared to enjoy the learning process.
- In this instance the students' verdict held society responsible for the crimes committed. To the teacher, this verdict indicated maturity of judgment.

THE SENIOR HIGH SCHOOL

GRADE TEN THROUGH GRADE TWELVE

INTRODUCTION

CHARACTERISTICS OF THE SENIOR HIGH SCHOOL STUDENT

The senior high school student often finds himself caught in a web of contradiction. He is concerned with many things at once: grades for college, his draft status, and the possibilities of marriage or a job. At the same time he cannot help casting a wistful backward glance at days he remembers as far more fun-filled and carefree. Nevertheless, the older teen-ager finds that he can't really pay much attention to his future or his past. He finds that his classes demand more academic work, that clubs need his leadership, that his social activities increase, and that home responsibilities and jobs take more of his time.

This increased depth of involvement is a natural part of the maturation process, but the sheer quantity of demands can also invite shallowness. Dashes from class to class each time a bell rings are followed by a round of extracurricular activities that conflict with work, study, thinking, and dreaming. Students who fail to understand and cope with these contradictory demands are often labeled inconsistent, undecided, and undependable. They appear unable to coordinate their ideas or to finish what they have begun. They are constantly concerned with parts instead of wholes.

Other students who have made early decisions about their interests may already be specialists in some academic, artistic, or business area and may seem completely apathetic toward other activities. The boy who never joins a club may have already developed a love for photography into a part-time business, and the girl who seems to study at the last minute may already be spending most of her time playing cello with a symphony. In all cases the problem seems to be how to achieve genuine involvement without imbalance.

Differences between the interests and reactions of boys and girls are most extreme during these years. Girls turn to reading of a romantic nature and employ a personal, intuitive, and emotional approach in their writing and thinking. Boys read more specialized factual material as a result of their career interests and develop more logical intellectual habits. While girls are interested in people and personal experiences, boys' interests lie in things and ideas external to themselves. Both sexes will benefit from an understanding of their different responses to experience and may learn to appreciate and use each response to enrich and develop their thinking.

Both boys and girls progress from the pronounced self-interest of the junior high school years to a higher level of social acuity. Their increasing concern with the adult world and their growing sense of responsibility arouse their concern for people and for social problems. Often their expanding confidence and their assumption that others will share their expectations cause an idealism that can be powerful if channeled, but lost if ignored or ridiculed. They may fight for a principle without regard for personal comfort, and often without the tact or prudence of the adult. They are, however, capable of writing with force and direction.

An English teacher who recognizes these factors can often capitalize on them to actually improve the teen-ager's abilities of thought and expression. A teen-ager may remember the freedom of his childhood, but he has an intense interest in solving or at least considering life's problems. He may resent society's demands, but he will be willing to spend long hours analyzing them and challenging those he considers un-

just. Since he will seldom stand up to society alone, the guidance offered in a classroom may counteract the thoughtless defiance he exhibits when he is with a group of friends. In addition, the teen-ager's sense of honesty and realism makes it possible for him to accept criticisms of *his* ways as well as to criticize others.

In keeping with these observations the following goals are suggested:

- Recognition of the demands on a teen-ager's time encourages us to offer him the best possible instruction in the most efficient manner. Excessive demands, the attitude that "English is the most important thing in life," or even worse, obvious busy work or repetition of already mastered skills, will be met with mature scorn by the busy teen-ager who considers such work to be one of society's unjust demands. He will be far more responsive to the classroom atmosphere that stresses quality, not quantity.
- Developing attitudes and understanding as well as proficiency will increase general English skill. If a teen-ager develops an attitude that "English is the most important knowledge of how to perform correctly," he will become more aware of his responsibilities and will be more able to handle the changes in methods and usage that he will encounter in the future. A growing sense of form rather than memorization of predetermined models will enable him to structure future writing.
- Carefully planned sequences of assignments, followed by evaluation with an emphasis on individual progress will help each student attain proficiency in both informative and imaginative writing.

SPEECH IN THE LANGUAGE ARTS

This material, originally prepared by Mrs. Marylou Patterson of Eau Claire Memorial High School, has been revised by Dr. Ronald R. Allen and Dr. Earl S. Grow of the University of Wisconsin, Madison.

Speech authorities in Wisconsin are extremely concerned with what is being done today in teaching speech at the secondary level. They are well aware that speech has become a vital part of many school curriculums, but they also know that there are still some who have to be convinced that speech is an important part of the language arts program. Working cooperatively with the directors of the English-Language-Arts Curriculum Project, they have suggested specific speech goals and methods of achieving them. The Wisconsin Speech Association has recommended, as its ultimate aim in secondary schools, three semesters of required speech. These well-defined, developmental courses are geared to the student's maturation level with the primary emphasis on valuable speech content and guided practice. The Wisconsin Speech Association further proposes that each teacher of definite speech courses have at least a minor in that field, that all English teachers have an English major and a speech minor, and that intensive summer workshops be offered to those English teachers who are inadequately prepared to teach the required speech courses. This may appear to be a giant step, but we see no harm in aiming high. Although Wisconsin may not be the first to establish this desirable rapport between speech and the language arts, it is most certainly one of the pioneers.

Although this guide cannot make the proposed giant step, it can begin the progress toward its attain ment. The present curriculum study recommends the following considerations:

- That a required speech course, taught by trained speech personnel, be a part of each secondary curriculum.
- That at least one elective speech course be offered at the upper class level
- That all secondary language arts teachers obtain adequate speech training.

Having experienced formal units in speech instruction in the junior high school language arts curriculum (see pp. 214-220), the senior high school student will continue to experience direct instruction in speech. Although ideally the student is required to take two semester-length courses in speech, one focusing on an in-depth treatment of communication and public address and the other focusing on the interpretative arts of speech, the present curriculum will focus on the nature of the single required course in communication and public address. Additional elective courses in speech may focus on oral interpretation and theater.

As the required course in speech treats written composition skills and correlates them with parallel skills in speaking, the required courses in English will reinforce the student's acquired speech knowledge and skills. English courses in literature may reinforce student knowledge of and skills in oral interpretation, theater, and public address. English courses in composition may draw upon student knowledge of oral communication and skills in speaking.

THE REQUIRED SPEECH COURSE IN COMMUNICATION AND PUBLIC ADDRESS

Statement of Philosophy

Given that this curriculum is but a first step toward the ideal secondary school speech curriculum, attention will be focused on a single semester course of study which all students should experience. Allowing for the constraints imposed by a single semester, this curriculum chooses to offer an in-depth treatment of certain speech concepts and skills rather than a broad survey of the various areas which legitimately cluster under the discipline of speech. Although this curriculum focuses on communication and public address, it is understood that the ideal speech curriculum will progress to an intensive consideration of the interpretative aspects of speech for which an equally strong case may be presented.

Assuming this focus, the following premises have governed the recommendations which follow:

- The required semester of instruction will present a view of speech which preserves the inherent structure and unity of the discipline. Speech, like all established disciplines, may be viewed as a body of knowledge which the student may acquire. While not all students are equally gifted, all may come to understand the basic concepts which explain man's behavior when he seeks to communicate with others through speech.
- The required semester of instruction will consider speech from the viewpoint of the listener-critic as well as the speaker. In the past, certain speech courses have emphasized the skills of speaking to the exclusion of skills in speech criticism. The course recommended in this guide recognizes that students *do* and *will* spend more time listening to messages than they spend in initiating messages. Given that the student has acquired basic knowledge of and skills in listening in the junior high school language arts curriculum, the required senior high school course in speech will progress to a consideration of the nature of speech criticism.
- The required semester of instruction in speech will be based on precept and example as well as on practice. In certain times and places, instruction in speech has been largely limited to practice in speaking through oral activities. However, since the time of the ancients, wise men have recognized that the study of speech is best accomplished through three complementary lines of study: *precept*, from which the student may gain an understanding of the speech act; *example*, from which the student may evaluate precept in light of real and varied instances of discourse; and *practice*, in which the student may apply speech principles, tempered by his own critical reappraisal, to the creation of original speeches and to the evaluation of the speeches of others. The required course recommendation which follows embraces each of these three lines of study.

Objectives

Although required high school speech courses are traditionally taught at the tenth grade level, this curriculum recognizes that equally compelling arguments can be advanced in support of speech courses on the junior or senior level. Leaving the question of curriculum placement to the exigencies of the local scene, the following objectives may be posited whatever the particular point in time at which the course is offered:

- The required course in speech will foster student understanding of the role of speech in determining and reflecting the main characteristics of our society.
- The required course in speech will increase student knowledge of speech forms and principles.
- The required course in speech will promote student mastery of the skills of language, body, voice and thought.
- The required course in speech will increase students' critical skills as receivers of oral communication.
- The required course in speech will develop student appreciation of "eminence" in speaking.

Speech Content

Though this course must necessarily adapt itself to the individual needs of students, school, and community, certain basic speech concepts and related skills should be included if the course is to meet previously established goals. Thus, consideration will be given to the following sequence of units:

- The Role of Speech in A Democratic Society
- The Basic Theory of Oral Communication
- The Nature and Role of the Speaker
- The Nature and Role of the Listener-Critic
- The Components of the Speech Act: invention; organization; language
- The Common Forms of Public Speaking
- Group Communication: small groups; parliamentary assemblies
- Communication and the Mass Media

The above units, judiciously developed, may give the student a comprehensive understanding of speech which will provide guides for his own behavior as an initiator and critic of oral messages. The remainder of this section on speech content will explore the concepts which the student will learn, leaving for a later section a discussion of the speech activities in which the student engages to use these concepts as guides to the improvement of his speaking and listening behavior.

The Role of Speech in A Democratic Society

As a first unit, it is wise to introduce the student to the role which speech plays in a democratic society. Traditional democratic theory assumes that citizens will be both enlightened and articulate. The student is challenged to test these traditional perceptions against a realistic view of contemporary American social and political life. If Americans are less enlightened and articulate than the traditional model demands, the student should ask why. He should consider his own speech role as a citizen and establish goals to guide his behavior as an initiator and critic of messages in American Society.

Most high school speech textbooks include brief sections on "Why Study Speech" or "Speech in Society." To supplement these textual materials the teacher may wish to draw materials from such sources as:

David Fellman. *The Limits of Freedom.* New Jersey: Rutgers University Press, 1959.

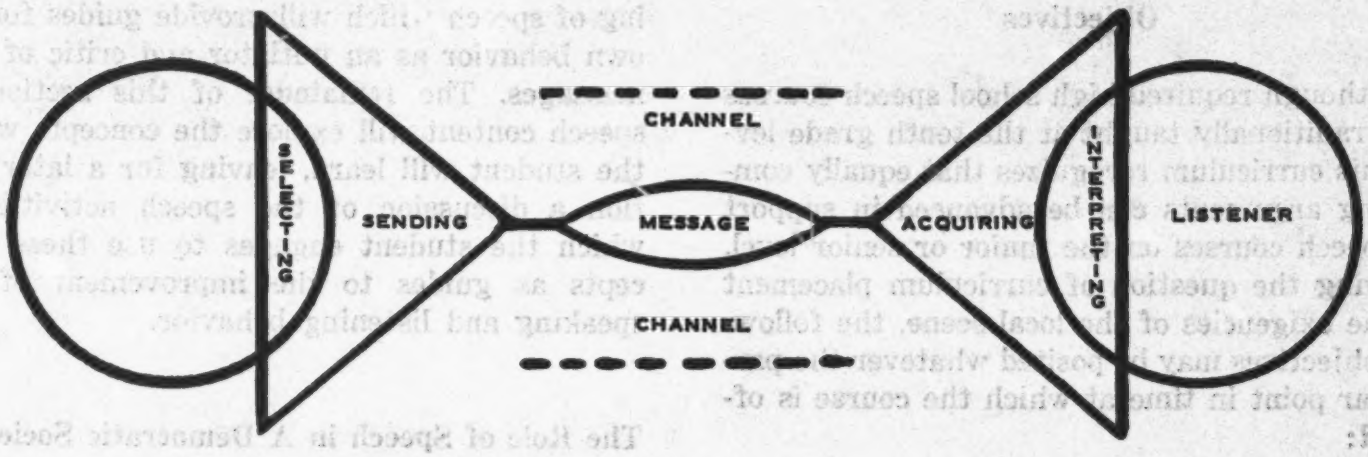
William J. Lederer. *A Nation of Sheep.* New York: W. W. Norton & Co., Inc., 1961.

Walter Lippman. *Public Opinion.* New York: The Macmillan Co., 1961.

Rockefeller Panel Report. *The Power of the Democratic Idea.* New York: Doubleday and Co., Inc., 1960.

The Basic Theory of Oral Communication

An early unit on the theory of oral communication will give the student a conceptual framework which will facilitate his understanding of the various speech components which follow.



Beginning with a basic schematic view of oral communication, such as the one presented above, the student will be given an introduction to the intellectual, social, and physiological forces which shape the behavior of speakers and listeners. The semantic problems involved in selecting and interpreting a symbolic code should be examined. The physiological components of sending (respiration, vibration, resonation, and articulation) and acquiring (the outer ear, the middle ear, the inner ear, and the eye) will also be discussed. The message variables, which will be examined later in the course, will be introduced at this point. So, too, should some of the common barriers to effective oral communications; e.g., stagefright, faulty listening, and semantic confusion. The concept of feedback and the various types of speaker-audience relationships should also be introduced early in the course.

In addition to the relevant materials presented in most high school speech textbooks, the teacher may wish to draw materials from one or more of the following sources:

John Eisenson, J. Jeffery Auer, and John Irwin. *The Psychology of Communication.* New York: Appleton-Century-Crofts, 1963.

Gerald R. Miller. *Speech Communication.* Indianapolis, Indiana: The Bobbs-Merrill Co., 1966.

Raymond S. Ross. *Speech Communication: Funamentals and Practice.* Englewood Cliffs, N. J.: Prentice-Hall Inc., 1965.

The Nature and Role of the Speaker

In this unit, the student is led to understand how attitudes and values, mental abilities, physical abilities, and speaker perception of self, purpose, audience, and occasion influence the speaker's behavior. At this point in the course, the "ethics" of communication is introduced. The student recognizes that what one says is as important as how he says it. The speaker should understand his ethical responsibilities in the selection and presentation of information and judgments.

The teacher may wish to supplement the materials offered in the high school textbooks by drawing upon the following selected references:

Martin P. Anderson, Lewis Wesley, and James Murray. *The Speaker and His Audience.* New York: Harper and Row, 1964.

Thomas R. Nilsen. *Ethics of Speech Communication.* Indianapolis, Indiana: The Bobbs-Merrill Co., 1966.

The Nature and Role of the Listener-Critic

Early in the course, the student will also be made aware of the role of attitudes and values, physical abilities, and listener perception of self, speaker, subject, and occasion on the listener's behavior. In addition to reviewing certain of the listening concepts and skills taught in the junior high school speech units, this unit introduces the student to speech criticism. Stu-

dents will be introduced to the orders of judgments which they may make about speeches (effects, ethics, artistry) and the myriad of components which they may be asked to judge (delivery, organization, language usage, proofs, etc.). In this unit, the fundamentals of audience motivation and analysis are presented in detail.

As a supplement to the treatment of the listener's role provided in high school speech textbooks, the teacher may find it helpful to draw upon the following books.

Winston Lamont Brembeck, and William Smiley Howell. *Persuasion.* Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1952.

Wayne C. Minnick. *The Art of Persuasion.* New York: Houghton Mifflin Co., 1957.

Lester Thonssen, and A. Craig Baird. *Speech Criticism.* New York: Ronald Press, 1948.

John F. Wilson, and Carroll C. Arnold. *Public Speaking as a Liberal Art.* Boston: Allyn and Bacon, 1964.

The Components of the Speech Act: Delivery

As the course progresses to a more analytical consideration of the components of the speech act, most teachers will probably prefer to start with delivery. In treating delivery, the teacher will insure that delivery is perceived in proper perspective. Delivery is viewed as a means to an end, not an end in itself. The student recognizes that good delivery is always appropriate to the speaker, the subject, the audience, and the occasion. In considering the audible message, the student becomes familiar with such traditional concepts as *force, pitch, rate, quality, articulation,* and *pronunciation.* In treating the visible message, the teacher introduces the student to the role of facial expression, eye contact, gesture, and movement in effective oral communication.

Most high school speech textbooks present a rather extensive view of the components of delivery. The teacher who wishes supplementary materials may look at such additional sources as:

Virgil A. Anderson. *Training the Speaking Voice.* New York: Oxford University Press, 1942.

Beatrice Desfossés. *Your Voice and Your Speech.* New York: Hill and Wang, 1959.

The Components of the Speech Act: Invention

Since the time of the ancients, the judicious selection, amplification, and support of ideas has been considered as the heart of the speech act. If students are to learn to wisely choose ideas and judiciously evaluate the ideas which others seek to develop, direct instruction in the nature of invention will be provided. The student learns how to evaluate speech topics in light of subject, purpose, audience, and occasion. The student understands the various devices which speakers may employ in amplifying ideas; e.g., definition, example, and illustration. The student becomes familiar with the common forms of proof; e.g., logical proofs, emotional proofs, and ethical proofs. Through a detailed treatment of these topics, the student may make enlightened choices in selecting ideas for his own speeches and in evaluating the worth of ideas which are presented in the speeches of others.

Most high school speech textbooks discuss subject selection, research procedures, means of amplification, and basic proof types. The teacher who wishes to find additional material may profitably explore one or more of the following sources:

Jane Blankenship. *Public Speaking: Rhetorical Perspectives.* Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1966.

Donald Bryant, and Karl R. Wallace. *The Fundamentals of Public Speaking.* New York: Appleton-Century-Crofts, 1960.

John F. Wilson, and Carroll C. Arnold. *Public Speaking as a Liberal Art.* Boston: Allyn and Bacon, 1964.

The Components of the Speech Act: Organization

As the student moves through the essential components of the speech act, serious attention is given to speech organization. After reviewing the essentials of outlining, presented earlier (see p. 220), the student will understand the nature of speech structure and the common forms of speech organization. The components

of the speech introduction (attention materials, thesis statement, and orienting materials) will be examined. The major means of organizing the speech body (the chronological pattern, the spatial pattern, the topical pattern, the problem-solution pattern, and the cause-effect pattern) will be discussed. The common components of the conclusion (summaries, quotations, and appeals) will be explained. Additional attention will be given to transitions and major organizational strategies.

Most high school textbooks give considerable attention to speech organization. The teacher who wishes additional materials may review the following books:

Jane Blankenship. *Public Speaking: Rhetorical Perspectives. op. cit.*

Donald C. Bryant, and Karl R. Wallace. *The Fundamentals of Public Speaking. op. cit.*

The Components of the Speech Act: Language

The final unit treating the components of the speech act will treat the language of oral discourse (style). In this unit, the student comes to understand the factors which influence word choice. He is also introduced to the common figures of speech (e.g., metaphor, simile, and hyperbole) and the common stylistic devices (e.g., parallel structure, repetition, and rhetorical question). By examining traditional stylistic precepts and stylistic examples drawn from real instances of discourse, the student may come to appreciate clarity, appropriateness, and beauty in language usage. The teacher will find that the two books cited in the previous section on "Organization" are also useful under "Language."

The Common Forms of Public Speaking

In the course of his study, the student will become familiar with the common forms of speech which occur in society. He learns how the basic principles apply to each form, and examines selected speeches representative of each form. He engages in the preparation and presentation of speeches illustrative of each form. The forms most often considered are informative speaking, persuasive speaking, and ceremonial speaking.

The following is a list of books which the teacher may find it profitable to consult:

For Informative Speaking

Raymond S. Ross. *Speech Communication: Fundamentals and Practice.* Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1965.

Otis M. Walter. *Speaking to Inform and Persuade.* New York: The Macmillan Co., 1966.

For Persuasive Speaking

Winston Lamont Brembeck, and William Smiley Howell. *Persuasion. op. cit.*

Wallace C. Fotheringham. *Perspectives on Persuasion.* Boston: Allyn and Bacon, 1966.

Wayne C. Minnick. *The Art of Persuasion. op. cit.*

For Ceremonial Speaking

Alan H. Monroe. *Principles and Types of Speeches.* Chicago: Scott, Foresman & Co., 1962.

Collections of Speeches

Carroll C. Arnold, Douglas Ehninger, and John C. Gerber. *The Speaker's Resource Book.* Chicago: Scott, Foresman & Co., 1966.

Group Communication: Small Groups

Since most communication occurs in small groups, every student is led to understand the constraints placed on the communicator's behavior because of his group membership. Each student becomes familiar with the common ways of classifying small groups: by group origin—the casual group, the self-motivated group, the ongoing group, the appointed group, the constrained group; by group purpose—the social group, the learning group, the problem-solving group, the action group; by communication relationship with larger groups—the panel discussion, the symposium. Communication patterns in small groups (autocratic, individual-centered, group-centered) and communication roles in small groups are also examined. Through the study of communication in groups each student receives guide lines for his own

behavior as a speaker and listener in groups.

Since most high school speech textbooks limit themselves to the panel and the symposium, the teacher may find it profitable to consult one of the following for refreshing new insights:

Dean C. Barnland, and Franklyn S. Haiman. *The Dynamics of Discussion.* New York: Houghton Mifflin Co., 1959.

Gerald M. Phillips. *Communication and the Small Group.* Indianapolis, Indiana: The Bobbs-Merrill Co., 1966.

Group Communication: Parliamentary Assemblies

Many teachers of speech find it worthwhile to introduce the student to parliamentary procedure in order that communications in legislative groups may be understood. When this unit is included, the student learns the basic principles which govern legislative assemblies. With these principles in mind, the student may then come to understand specific concepts regarding agenda, rules of procedure, and basic motions. In each case, the teacher will insure that the specific rules are presented as means to an end —effective debating, rather than as ends in themselves.

Among the supplementary references which the teacher may wish to consult are the following:

Hugo E. Hellman. *Parliamentary Procedure.* New York: The Macmillan Co., 1966.

Alice F. Sturgis. *Learning Parliamentary Procedure.* New York: McGraw-Hill Book Co., Inc., 1958.

_____. *Standard Code of Parliamentary Procedure.* New York: McGraw-Hill Book Co., Inc., 1966.

Communication and the Mass Media

As a final unit, it is recommended that the student be introduced to communication and the mass media. Since young people spend so much of their time using the mass media, an effort is expended to make that usage more enlightened. Thus, the student develops an appreciation of the nature and importance of mass communication. He understands the major functions served by the media—to inform us, to educate us, to entertain us, to sell us. He becomes aware of the common criticisms leveled at the mass media and evaluates these charges in arriving at standards for his own media-using behavior. *Although many teachers have approached mass communications from the standpoint of the student as performer, this curriculum suggests that the most relevant perspective is from the standpoint of the student as a listener-critic.*

Since most high school textbooks provide limited treatment in this area, the bibliography which follows has been made more extensive than previous lists of suggested readings.

Giraud Chester, Garrett R. Garrison, and Edgar E. Willis. *Television and Radio.* New York: Appleton-Century-Crofts, 1963.

Sydney W. Head. *Broadcasting in America.* New York: Houghton Mifflin Co., 1956.

Norman Jacobs, ed. *Culture for the Millions?* Boston: Beacon Paperback, BP 184, 1964.

Joseph T. Klapper. *The Effects of Mass Communication.* New York: The Free Press, 1965.

Bernard Rosenburg, and David Manning White, eds. *Mass Culture: The Popular Art in America.* New York: Free Press Paperback, 92708, 1964.

Gilbert Seldes. *The Public Arts.* New York: Essandess Paperback, Simon and Schuster, 1964.

Charles R. Wright. *Mass Communication: A Sociological Prospective.* New York: Random House Paperback, SS 17, 1965.

Speech Activities

Since the student uses his new found knowledge as a guide to the improvement of his speaking and listening skills, frequent oral activities should be included in the course. Among the speech activities which the teacher may effectively utilize are formal speeches, oral reading, discussion, legislative debating, and oral criticism.

Formal Speeches

Each student will be required to present a number of formal speeches during the course. After he has mastered the basic components of the speech act, each student may profit from presenting a speech to inform, a speech to persuade, and a ceremonial speech. However, earlier in the course, the teacher may wish to assign shorter formal speeches on topics relevant to the concepts being taught; e.g., when discussing semantics the teacher may assign a two-minute speech in which the student is not allowed to use specialized or technical terms on such topics as a football formation, playing some musical instrument, driving a car with a stick shift, tuning an engine, or changing a typewriter ribbon.

Oral Reading

Although the major focus of this course is on public address rather than the interpretative aspects of speech, oral interpretation activities may be effectively utilized. In the unit on delivery, the teacher may wish to use reading activities in order that the student may concentrate on voice and physical behavior without worrying about the creation of an original message. In the unit on language, as another example, the teacher may have each student cut and read passages from speeches which demonstrate eminence in language usage.

Discussion

Group discussion may be utilized in this course in a number of ways. In considering the role of speech in American society, in contemplating barriers to effective communication, in deliberating on topics for legislative debate, or in evaluating criticisms of the mass media, discussion may be used as a tool through which the student may come to a personal appreciation of speech concepts. In the unit on small groups, discussion may be used to demonstrate patterns of communication or may be used in order that the student may apply principles of discussion to the consideration of a topic.

Legislative Debating

After the student has acquired an understanding of the rules of parliamentary procedure, he is given the opportunity to internalize these rules through practice in parliamentary sessions. If the unit on parliamentary assemblies is offered earlier in the course, many of the classroom periods may be structured in such a way that the rules of procedure are utilized.

Oral Criticism

Since the student is expected to perfect his skills as a listener-critic, oral criticism activities should be included with frequency in the course. Following classroom speeches, all students are expected to engage in a discussion of the strengths and weaknesses of the performances. In addition, students are assigned whole speeches or speech fragments which they are to criticize in class. If student critical skills are to be perfected along with student creative skills, equal attention should be given to both. The student cannot be expected to mature as a critic without direct instruction and practice in the critical act.

THE DEVELOPMENT OF WRITTEN EXPRESSION

Several developments are occurring within the complex writing process at the senior high school level. The student's thinking, language resources, and command of form are changing in several ways. Each student's achievement will differ, of course, but the following developments represent an ideal standard of growth:

Unity. The student's writing progresses from formlessness, or lack of direction, to the awareness that form can and should be imposed, to a sense of form and order that is determined by the subject and purpose.

Continuity. The student's former concern for personal subjects within his own narrow range of experience widens into the ability to bring his ideas to bear on subjects that are in themselves impersonal and distant. He learns to analyze literature and social problems as well as himself.

He learns to evaluate his own writing. He develops a sense of responsibility for his own errors and will check his work in order to de-

tect mistakes, rather than merely acknowledge their presence after a teacher has pointed them out. In addition, he recognizes some of the qualities of good writing and can search for them in his own work; he no longer simply accepts a teacher's judgment of his papers or considers any success a stroke of luck.

His ability to handle clear-cut situations develops to the point where he can cope with more complex subject matter such as paradoxical situations and philosophical questions without definite answers. He no longer sees things in terms of black and white, but sharpens his perception to include many shades of grey. He can progress beyond a single viewpoint and begin to handle a variety of approaches and interpretations.

Sentence Structure. The student's awkward phrasing and short sentences are replaced by a smoother flow of language and increased subordination. At the same time, he develops a sense of punctuation as an integral part of meaning which transcends utilitarian rules.

Diction. The student's sense of words improves to the point where he can not only use concrete words to approximate what he sees or knows, but can handle abstractions and choose words for their freshness, precision, and subtle effects.

He reaches the point where he is no longer satisified with the undeveloped assertion of his own opinion and begins to value the paper that is carefully developed and gives a sense of unity and completeness. He begins to cite evidence and learns techniques of responsible documentation; in addition, he becomes aware of the effects of slanted or loaded words within the subtle context of his own writing.

Tone. Tone develops as the student learns to avoid generalizations and clichés and to choose instead those words that express his particular outlook and individuality.

In evaluating a student's writing, a teacher looks for problems or for evidence of growth along each of these lines. In addition, he plans his assignments in such a way that the student faces problems of increasing difficulty and is encouraged to demonstrate skills of increasing complexity.

A sequential plan of writing growth and studied scheme of stimulating assignments are necessary to promote student interest and progress in writing. An effective writing program is one which first seeks to determine the student's present level of writing proficiency and then guides him toward a higher degree of writing skill.

The first task facing the teacher, then, is placing each student in the total writing program. This is not an easy task, but unless the teacher has some idea of each student's writing skill, he cannot properly guide him or evaluate his writing progress. Although writing achievement scores may be available from such sources at the STEP test, they cannot be the sole factor in determining a student's writing proficiency. Such tests fail to consider each student's cultural and linguistic background and cannot determine the intangible human qualities which separate student from student and which are so important to the creative act. It is the teacher himself who must act as the final arbiter in placing each student in the writing program.

To determine the degree of each student's writing development, the teacher could follow this procedure for the first several writing assignments of the school year: Make a writing assignment. Before it is handed in, prepare a standard of expected performance in those skills needed for this assignment. Such skills might include unity, organization, continuity, word choice, and tone. Read each paper rapidly in its entirety, disregarding minor mechanical errors. Rate each according to the expected norm before moving on to the next. These rated papers may then be saved as a basis for evaluating the students' writing progress in relation to their own grade level and to the entire writing program.

A growth-centered writing program is based on the premise that students' interests, needs, fears, and ambitions must be an integral part of every writing assignment. The teacher will recognize these characteristics in his students and will capitalize on them to develop assignments which motivate students' desire to write. Poorly planned writing assignments are often greeted with groans of "Busy work! Not that again!" or "How many words?" Assignments made in haste can often stifle the student's natural inclination to write. It is important for both teacher and student to be well prepared. The student must become involved with his subject; impressed with beauty, armed with belief, and outraged with inhumanity, he is primed

for writing with a purpose.

The student's usual intention in writing will be either to entertain or to inform. When he writes to entertain, he tells a story, relates a personal experience, or shares his observations. On the other hand, the student who writes to inform explains a process, presents information, or supports a point of view. Assignments in both entertaining and informative writing, therefore, are important in the senior high school writing curriculum.

The sequence of the senior high school writing program ranges from narration to argumentation. This is not to suggest that only narration is taught at the tenth grade, and only argumentation at the twelfth grade level, but to indicate that stress is placed on narration in grade ten and on argumentation at grade twelve. Expository writing is not categorized here, since exposition seems to overlap all three types of writing: narration, description, and argumentation. The sequence, then, is from narration to description to argumentation with varying emphasis on each type at each grade level.

NARRATION

Narration has many facets. Although it is not limited to storytelling, such assignments play an important part in the writing program. Development of a story to fit a given set of circumstances or a given situation is generally very effective, as is the completion of an unfinished story or the expansion of a story beyond the author's conclusion. Assignments which require the student to write dialogue or an entire short story can follow these activities. Greater unity, increased use of subordination, improved diction, and indications of an unfolding individual style often accompany such assignments. Additional growth will be shown in the development of characterization as character conflict shifts from external to internal.

Students' experiences are excellent sources of narrative topics and are highly motivational since the student is his own authority. Assignments can progress from recording an exciting event, to analyzing a poignant emotional experience, to developing an autobiographical sketch. The autobiographical sketch is suggested as an eleventh or twelfth grade assignment because so many college-bound students are required to fill out college entrance forms requiring an autobiographical statement. However, the assignment at this grade level is more than a mere chronological recording and intends to arouse the student to write with word economy and marked introspection. Though many high school teachers and students have expressed boredom with writing the autobiography, it need not be a dreaded activity. It is hoped that no student will be satisfied with writing at a given grade level the same caliber of composition he wrote the previous year. He should want to improve his performance always. The growth of most personal experience writing is marked by a shift from step-by-step listing of events to mature analysis of personal motives. Growth in unity and organizational skill is an important result of such assignments.

Another worthwhile narrative activity at the senior high school level is the friendly letter. Although this form is taught in earlier school years, it may still serve to measure student development of an orderly sense of organization, a thorough discussion of fewer topics, apt diction, and a tone suitable to the situation being discussed.

Verse writing also falls into the narrative scheme. Preliminary assignments such as writing captions for pictures or posters are highly motivational. Television-oriented students can be led to write slogans for commercial products. These assignment can move to simple verse forms and later to more complex poetic forms. Many teachers feel, however, that writing more complex poetry cannot be assigned and that the teacher's sole function is to direct the student toward independent verse-writing.

The writing of drama can also be included in narrative writing. Encouraged by the possibility of a classroom presentation of their work, students can be inspired to write effective dramatic productions. Motivation runs high when students can write sequels to, or parodies of, plays they have studied. From these efforts students may progress to writing skits, one-act plays, or even full-length plays.

As students become proficient in dramatic writing, their concentration on plot will yield to a concern for characterization and theme. Better word choice and consistent tone will strengthen characterization. More mature writing will also show awareness of the form and

techniques used in television and printed plays. Mature writers working in groups can synthesize each other's ideas and suggestions and develop a rather consistent style.

Further advancement in narrative writing is demonstrated by a tightening of organization and some evidence of an individual style. As narrative proficiency develops, students will begin to choose serious and idealistic rather than light and humorous writing topics.

DESCRIPTION

Description is not considered as important in contemporary writing as it formerly was. Entire paragraphs of descriptive writing are not as popular today as they were in the nineteenth century. It seems evident that the trend is toward an integration of description with narration and argumentation.

Nevertheless, some activities demand pure description. Describing one's feelings in almost total darkness or describing a favorite character are still valid because they whet the student's senses and sharpen his awareness of his own environment. This is the most important goal of pure descriptive writing. As Erich Fromm has said, "The act of seeing is about the most important act one can perform in one's life." Although lyric poetry includes both narrative and descriptive writing, it too depends heavily on pure description and could serve as a basis for assignments for some students.

The student's growth in descriptive writing is marked by a greater fluency in diction and a general avoidance of clichés and over-worked similes. His treatment of the subject becomes more accurate and penetrating. Increased continuity is demonstrated by expanded development of subordination, orderly arrangement of details, and effective use of examples to illustrate main divisions of the topic. The student's choice and treatment of a topic are also relevant in determining writing growth. It would seem, however, that the final mark of growth in descriptive writing is the ability to integrate description with narrative and argumentative writing.

ARGUMENTATION

Argumentative writing, as defined in this curriculum guide, encompasses a broad range of writing activities with one common characteristic: all rely upon evidence which justifies the statements made, and ideally, all are devoid of personal prejudice and groundless opinion. Description may be a part of argumentative writing, as may certain narrative techniques. Assignments in this area will range from the explanatory composition to the formal essay.

An early senior high school assignment in argumentation is report writing. Student summaries of books, articles, plays, short stories, television programs, and movies are frequently quite motivational when read to the entire class. Accounts of high school athletic events are also appealing to the student writer. Progressive assignments in report writing might include the précis based on nonfictional articles or the documented report of an influencing factor in the life of a famous person. The study of examples of similar writings drawn from literature assists the student in planning his report. A student's growth in report writing expands from personal to impersonal treatment of the topic, and his presentation from unsupported opinion to documented statements. Progress in writing skill is demonstrated by more limited topics, improved organizational patterns, and a growing sense of unity. Individuality is displayed by the stylistic devices employed in presenting subjects. Concern for choosing the right word increases as the writer improves.

Writing letters of application for jobs is good practice for high school seniors, since many will have to make such applications in a short period of time. Thus motivated, the student can be led to study model letters of application and business letter form. Next, the student might write a letter applying for a job in his area of vocational interest or an answer to an advertisement in the classified section of a newspaper. Finally, the student could apply for an actual part-time or summer job. Advancement in writing letters of application is illustrated by: concern for mechanical correctness; attention to details of business letter form; regard for unity, continuity and organization; and a concern for correct diction.

Assignments explaining a process or condition, and writing designed to convey information to the reader fall into the general category of argumentation. An initial study of models drawn from professional writing improves the

student's understanding of form and helps him recognize the stylistic devices which stimulate reader interest. Progressive assignments such as explaining some aspect of a personal hobby might follow. For example, a student interested in photography might explain the process of developing a picture. Other activities would require students to explain the sequence of a chemistry experiment, an insect life cycle, or an historical battle. More advanced students might explain a scientific development such as the optical maser and attempt to suggest its possible uses in medicine.

Letters of complaint and request also require the process of explanation. Students might search their homes for a recent unsatisfactory purchase, and after studying models and the form of such a letter, might write a letter of complaint explaining the apparent defect or malfunction. To practice the letter of request, students could study advertised products related to their hobbies and then request additional information regarding the product's adaptability to a specific situation. A hobbyist with art interests, for example, might inquire about the effect of various paint consistencies on a newly-developed type of canvas.

Growth in explanatory and informative writing is characterized by the student's increased ability to organize and to self-evaluate for correctness. His compositions will display an improved sense of unity and continuity, and his sentence structure will show expanding levels of subordination. The student's selection of words will become more discriminating and precise. By studying appropriate models, he will also begin to employ certain stylistic techniques to focus attention upon his subject.

Practice in writing class notes or minutes also falls into the area of argumentative writing and correlates well with teaching listening. The teacher might begin by explaining a relatively simple process and having the entire class take notes. When the explanation is completed, the students can describe the process as they have heard it recounted. Additional assignments involving more complex explanations might follow. Beyond these initial activities, students working in groups might take turns acting as secretary while the rest of the group discuss a literary selection. One student would be chosen to summarize the discussion and read it to the entire class the following day. Increased ability to take notes and to synthesize statements from several sources is a good indication of writing growth.

Literary analysis is another kind of writing based on argumentative principles. For this reason, a plan which leads the student to base his conclusions on internal evidence is desirable. To initiate such a plan, the teacher might have early senior high school students paraphrase a prepared list of quotations drawn from literary works. After thorough class discussion of the paraphrased quotations, the class could move on to paraphrasing and interpreting short verse forms and, later, more complicated verse and prose passages. From this point, more advanced students might begin to compare and contrast the selection under discussion with other readings. Their treatment of character conflict might shift from a consideration of circumstances to an analysis of motives. Some capable students could write literary reviews which include more than a retelling of the piece, and other able students might advance a hypothesis concerning a literary selection and attempt to prove it.

Growth in literary analysis and related composition skills will be indicated in several ways. The student's treatment of a selection will move from a personal impression of the selection to a consideration of those factors which caused the impression. His statements and conclusions will frequently be supported by internal evidence gleaned from the material under study. In addition to improved unity and continuity, the student's writing will reflect a trend toward the development of an individual style.

The essay exemplifies argumentation in its classical sense. In this assignment the student develops a thesis and attempts to prove or defend his position in the discourse following it. Preliminary assignments might include a study of the connotation of such words as "politician" and "statesman." The assignment could then move on to the study of "loaded" and generalizing words frequently employed in propaganda techniques. Mary Kay Murphy's article "Propaganda—A Part of Students' Lives" (*English Journal*, Vol. LIII, September, 1964) illustrates several of the techniques used by propagandists. Student essays in this area might include letters to the editor and letters to congressmen. Motivation exists when students become involved in school and community problems and can an-

alyze and write about them well enough to submit their opinions to the school or local newspaper. With this preparation, more advanced students may be ready to attempt essays dealing with the abstract aspects of social and moral issues.

Writing growth in the essay is characterized by the student's increasing ability to examine a problem from several points of view, and by his willingness to admit that some problems have no clear-cut solutions. He may also learn to apply the techniques of logic learned in other classes to this type of writing. His choice of words becomes more accurate, and his avoidance of generalizations more studied. An improved sense of unity, continuity, and organization demonstrates additional writing growth. And finally, the student's tone and style tend to become more consistent.

GROWTH IN COMPOSITION

Too often spelling and punctuation are the sole criteria by which a senior high school teacher judges students' writing. The paper free of these external flaws may still lack proficiency in the basic considerations which indicate writing skill and growth in composition: unity, continuity, sentence structure, diction, and tone.

Unity. Unity may be defined as a singleness of subject. The student first decides what his purpose is and what point he wishes to make. Then he stays with his subject, directing every sentence toward it. This singleness of purpose need not limit a writer's manipulation of form to achieve ingenuity of expression. Form is achieved by conveying a sense of order and organization to one's writing. There are many ways in which an argument can be unfolded for the reader: comparison and contrast; cause and effect; inductive or deductive reasoning; and s i m p l e chronology. The method that achieves the desired purpose most effectively, however, is always the best.

Continuity. Through resisting the temptation to stray away from his subject at hand, the student is able to effect an obvious continuity in the presentation of his ideas. He chooses a method or a combination of developmental methods, whether it be addition, illustration, or comparison. He uses transitional words and phrases to achieve a smooth change of focus. There is a logical connection between his sentences, and all contribute toward the achievement of a desired effect.

Sentence Structure. Sentence structure, too, reveals the student's growth in composition. The good writer knows how to adjust his sentences to his audience, topic, and specific purpose. He learns that the number of precise words with which he packs the clause, and not the number of long clauses, is important in his sentences. He understands the levels of subordination and uses them in proper sequence.

Diction. A good writer is extremely conscious of his diction. He has an awareness of the right word, a creative flair for fresh words, and the sensitivity to choose a colorful word.

Tone. Tone makes writing individual to the extent that the author's personality is evident in his writing.

If teachers are aware of these five qualities and if their comments on papers deal with success in achieving them, students will be encouraged to concentrate on specific weaknesses and will understand their present level of development.

SPELLING AND MECHANICS

Content and organization are important in written communication, much effectiveness is lost unless writing is comparatively free from spelling and mechanical errors. By the time a student has completed senior high school, he should have mastered most of the fundamental skills associated with literacy. Senior high school teachers are still plagued by the students' lack of these skills, however, and for this reason attention must be directed to these details.

Even among highly verbal persons frequent spelling errors occur. Teachers have tried to overcome this weakness by:

- Requesting students to record their most common spelling errors in a notebook and to direct their attention to this group of words often enough to become thoroughly familiar with the letter arrangement
- Requiring mastery of the spelling demons found in most composition texts
- Analyzing words through the study of prefix, stem, and suffix

- Familiarizing students with homonyms
- Directing them to and guiding them in using a good standard dictionary

Students who have been forced to endure the unnecessary repetition of spelling lists and spelling rules become very scornful of these methods. A more acceptable and beneficial approach is to study new words as they arise in reading or written work. The desire to spell correctly arises naturally at the time of writing. This is a strong motivating force because the student needs to know how to spell the word he wishes to use.

It seems appropriate to mention a few cautionary measures as well. Students should be permitted to write without interrupting their flow of thought. If they are in doubt as to correct spelling, it might be wise to place a question mark for later reference above all troublesome words. Broken thoughts too often become labored and spontaneity is lost. If teachers will concentrate on the mastery of these and forego others, the student's outlook on spelling will brighten considerably.

In reality, comparatively few words are frequently misspelled, e.g., two, too, to; their, there; principal, principle; capital, capitol; receive; already; all right; then, than; accept, except; advise, advice; affect, effect; alter, altar; break, brake; course, coarse; lose, loose; passed, past; quite, quiet; weather, whether; suit, suite. If the novice writer knew he could try an interesting word and be encouraged for using it rather than reprimanded for misspelling it, what a refreshing change it would be!

Teachers are referred to many new and excellent articles on spelling. Margaret Kemper Bonney's article "New Roads to Rome" (*Wisconsin English Journal*, April, 1965) contains many worthwhile suggestions on teaching spelling by using sounds, noting patterns, and understanding language.

Good manuscript form is highly essential to general writing effectiveness. Although the requirements of such form vary as to minor details, agreement about using one-inch left-hand margins, centering titles, and capitalizing main words in the title seems to be well established. The endorsement, which usually contains name, date, and class, may be used or not, depending upon the wishes of the teacher. The important thing is to establish a manuscript form and to keep it consistent within a school system. Yearly changes in format are confusing to students.

The suggestion "If in doubt, leave it out" is wise and justified in light of the recent trend toward more open punctuation. Students tend to over-punctuate their writing, perhaps because they are exposed to a great quantity of punctuation rules. There are only three punctuation principles which students actually need to know. The first includes conventional uses such as: introductory adverbial clauses; lengthy compound sentences; series; possessives; and contractions. A second division includes interrupters, e.g., direct address, appositive, nonrestrictive, and parenthetical elements. The third group of punctuation marks consists of those used for clarification.

There are two advantages to presenting punctuation in this way. The need for using a comma, semicolon, dash, hyphen, or parentheses will become clearer; and the student will not be overwhelmed by the number of rules he must keep in mind.

New subtleties of punctuation will arise in the senior high school. It is good procedure to teach new forms when written work requires it. If a student is preparing a paper which includes a long formal statement, he needs to learn the use of the colon at that time. If a paper is being prepared in which one sentence is long and involved, and contains commas in various junctures, the use of the semicolon for clarity needs to be taught. Adapting teaching to present needs is essential for understanding.

EVALUATION OF WRITTEN EXPRESSION

ECONOMY OF TIME IN THEME EVALUATION

The composition teacher's chief problem is finding the time essential to careful evaluation of student papers. Most teachers are conscientious about this duty, but regret the number of students assigned to them for composition help and the host of other school responsibilities which consume time better spent in theme reading. Because of this situation, the following suggestions are offered to aid teachers in making the best use of the time available for evaluation of papers.

The ideal solution is a realistic reduction of student load in English classes, provided that the teacher will conscientiously devote the released time to thorough theme reading. The National Council of Teachers of English recommends a teaching load of not more than four English classes per teacher, with not more than 25 students per class. With a reduced student load such as this, the teacher should have at least 10 hours a week of school time available for theme reading. Some schools in Wisconsin have already accomplished this goal. It is hoped that all in time may achieve a realistic adjustment of load.

Finding adequate time for theme evaluation may be accomplished by teacher planning in the classroom, by devices and aids for the teacher, or by some combination of the two. Suggestions in both areas follow.

Teacher Planning. Writing time: This curriculum emphasizes the carefully planned, extended writing assignment. Such assignments require approximately two weeks for completion, although much work can be done at home. By staggering such assignments, the teacher will receive a reasonable number of finished papers each week. Only the paper which has been thoroughly reviewed, revised, proofread, and neatly written is suitable for the teacher's reading. Such papers, in reasonable numbers, can be regularly graded, noted, and returned to students. A continuous planned program can make this regularity possible.

Practice work: Some writing assignments are suitable for extended practice. Students' first efforts are frankly experimental, and are intended to discover the best organization and style possible. Students should make full use of this preparatory stage. From time to time the teacher will check the student's progress to be sure he is on the job. But the development and improvement of the assignment are his own responsibility. After spending a reasonable amount of time on revision, he writes the final paper either at home or in class, and is graded for his accomplishment as the culmination of practice. This process keeps the student writing, but reduces the teacher's reading load.

Types of Teacher Aids. The "lay reader": Some schools employ competent and able persons from the community as readers of student compositions. An excellent study of this device is Dr. Virginia Burke's monograph, *The Lay Reader Program: Backgrounds and Procedures* (Wisconsin Council of Teachers of English, Milwaukee). Lay reader programs are not always successful, but tend to be more profitable when the following conditions are met:

- The teacher has some voice in the selection of the lay reader who will work with him.
- Teacher and lay reader meet regularly to discuss the class's work.
- The teacher reviews all papers evaluated by the lay reader.
- Papers are divided so that the teacher reads some portion of the papers of each assignment.
- The lay reader is taught to *evaluate* writing, not just to correct mechanical errors.

Team teaching: There are many variations of team teaching, each developed for a certain purpose. A plan could be devised to teach literature in large groups, with smaller discussion sections, thus releasing the time of one or more teachers for comprehensive theme evaluation.

Tape recorder: The most time-consuming aspect of composition evaluation is the critical comment appraising a paper. By using a tape recorder teachers can speak this evaluation directly into a microphone. Papers and comments could be numbered correspondingly to allow the student to identify the criticism of his paper by number. In some schools the tape is transcribed by a secretary, and the typed comments are attached to the paper to which they pertain to be returned to the student.

In summary, it is clear that teacher time for paper evaluation needs to be conserved. Teachers should have to read only well-finished papers, products of careful work and thorough proofreading. Such papers deserve a close reading and an appraisal which leads to further writing growth. Sufficient time and effort spent by the teacher before a writing assignment is actually begun will prevent many needless errors and equivocations that often appear in student themes. Many conscientious and industrious teachers spend a great deal of time doing things in theme evaluation after the theme has been written that they could do much more efficiently and in much less time before the theme is written. The exact procedure to be followed in such anticipatory teaching will, of course, vary with the kind of writing assignment involved and with other variables.

EVALUATING STUDENT PAPERS

Evaluation of student papers is one of the English teacher's most important and challenging responsibilities. The personal element is so inevitable a factor in both the student's achievement and the teacher's response to it, that intuitive and subjective norms, or purely mechanical correctness, too easily become the standards of judgment. A personal response is to a certain extent desirable, and the teacher would be less than human if he did *not* experience preferences in student choice of topic and manner of development. Reliable evaluation, however, is based upon somewhat more fixed standards.

Content is always more valuable than mechanical correctness, although the senior high school student is quick to recognize that many accepted forms are important simply because they help clarify meaning. Literary criticism offers the teacher a set of questions that may serve as guide lines to the achievement of well-developed content and thought. What did the writer intend to do? Did he do it? How did he do it? Sometimes in conference with a student one may add a fourth: Was it worth the doing? But to challenge the value of another's thought without the warmth of a smile to soften the criticism is questionable procedure.

Obviously, the type of evaluation depends upon the type of paper to be examined, and not all papers deserve a thorough critical study. It would seem, however, that all papers written as part of the English course deserve some attention and consideration; this does not mean that students are justified in expecting to receive letter grades for every piece of writing turned in to the teacher. For example, the teacher might, from time to time, assign a 10-minute class paragraph with the idea of selecting one or two for class discussion via ditto as part of the next day's class work.

Since writing is a form of communication, a certain rapport between writer and reader must occur if writing is not to degenerate into a mere time-consuming exercise. The achievement of this kind of writer-reader rapport should be the goal of every writing experience. The English teacher's colleagues in other disciplines cannot expect writing proficiency of students if the English teacher himself gives it only sporadic attention.

A 5-minute or 10-minute quiz requires no more than a word or two of comment. Senior high school students are highly sensitive to the claims of justice and accept the principle of proportion here: a paper on which they have spent a limited amount of time and effort needs no more time on the part of the teacher. Nor should a somewhat longer paper, for example one written during a class period, consume an inordinate amount of the teacher's limited time. If adequate preparation preceded the assignment, anticipated norms can be used as standards of evaluation. Some teachers have found it helpful to use a two-two standard for quick placement of a rapidly read paper. Is this paper above or below average for this assignment? Is it considerably below average? Or is it clearly a superior paper which demonstrates effective performance considering the time the student had to work?

A two-toned pencil with each color previously identified by the class can be used to underline a particularly perceptive thought, an especially felicitous phrasing, or, on the negative side, foggy thinking and gross mechanical errors. A blue line under a phrase translates as an approving pat on the back; a blue exclamation point in the margin is decoded, "This is splendid! Congratulations!" A red line serves as a stop light, a warning: "Slow down, you're going off the road here." A red question mark in the margin shouts: "Your idea is lost somewhere in these brambles." The interested student will be encouraged by the blue pencil and challenged by the red. The uninterested student needs a particular approach and special conferences in any case. From the teacher's point of view, one of the more valuable aspects of the two-color marking is that the preponderance of red or blue shows him at a glance whether he is too prone to find fault, or too easily satisfied with a mediocre performance.

In senior high school, furthermore, there will inevitably be the longer theme which must receive thorough evaluation if it is to be of any educational value to the student. How often such papers should be assigned is a matter of controversy, but generally depends upon the level of performance of each individual class. It would seem advisable not to require more than one a month; but one each quarter, except for honors and advanced placement groups, is not too infrequent, as the teacher who attempts to produce a fifteen-hundred to two-thousand-word

article for a professional magazine at regular intervals will recognize. The less frequent, longer assignment, of course, will draw upon and culminate what the student has learned in other writing assignments.

Evaluation of longer papers requires more than one reading. The inexperienced teacher may want to read these two times: the initial reading of the entire set will be done rapidly, with three piles for papers of average quality, above average, and below. This reading will establish a standard for the assignment as handled by the class so that some unity of judgment can be maintained. The tendency to overrate a mediocre paper early in the reading, or to under-estimate later a clearly superior one, will also be avoided. One can see by a glance at the relative size of the three groups how the class as a whole has performed in this particular writing experience, but any attempt to bring the papers into some sort of normal curve may do violence to individual papers and has no valid purpose here.

When the achievement pattern for the class has been noted, each paper is read individually. On a five-point grading scale, mechanical and grammatical correctness will be rated low, while a significant, perceptive, original idea, developed coherently and logically and supported effectively by relevant examples and concrete details, will be rated high.

Good writing is honest writing, and as Holden Caulfield demonstrates in Salinger's *Catcher in the Rye*, the young are particularly sharp-eyed in detecting the false. If appreciation is given to integrity in writing—whether it be an accurate bit of description, a recognizably competent duplication of speech patterns in dialogue, or the use of a definite and direct reference in a piece of literary criticism to support a personal conclusion—the present preponderance of smug generalizations, undigested blocks of derivative wisdom, and fluent clichés may disappear. Many of the platitudes and imitative echoes which appear in student themes result from students' conviction that this is what the teacher expects and admires.

Competent handling of a topic presumes logical (and occasionally, in the senior year, psychological) development. The organization of a paper demonstrates whether or not the student sees his topic as a whole and is able to handle each of its parts in relation to that totality. Unity is achieved through some established method: chronological development, cause and effect, contrast and comparison. The skillful use of transition will lead the reader effortlessly from idea to idea.

Accuracy and variety of sentence structure, consistent use of standard forms of usage, freshness of diction, accuracy in spelling, and the subtle use of punctuation are to be commended when present, and discussed in conference when they are not.

Comments here, as at all levels of writing, are more effective when the emphasis is positive rather than negative. Professor John Frederick was accustomed to warn teachers that if they had not the heart to find something to praise in a paper, or were so far behind their students that they could find nothing to correct, they ought to look for another profession. But one suspects that even Professor Frederick would agree that the high school teacher will occasionally receive a superior paper of such high quality that there is no loss to teacher status in the honest comment, "I wish I had written this," and considerable gain in student-teacher rapport.

When papers have been carefully evaluated, students will be expected to revise, and in some cases to rewrite them. Some teachers prefer that this be done after a conference; some prefer to hold the conference after the student has worked on the paper so that the original and its revision may be compared. Whichever practice is followed, however, rewriting and editing are an essential part of the total learning process.

Equally important is the personal conference held at regularly scheduled intervals. Teachers who have been most successful in this follow-up to evaluation arrange conference time early in the year and permit nothing to encroach upon it, holding it as sacred as the regularly scheduled class period. Some students do not need much guidance, and others require considerable direction, but all students at the senior high school level benefit from a periodic inventory of achievement drawn up with a sympathetic and understanding critic. Both teacher and student should keep a folder of personal assets and weaknesses—a debit and credit ledger of the student's writing development—to be used when reviewing work accomplished and in progress.

The especially gifted student may wish to discuss personal writing not related to classroom assignments which he has been pursuing on his own. The teacher's honesty in this situation will seek to strike a balance between appreciation of effort and unwise encouragement of mediocrity. If evaluation for course assignments has followed the same pattern, the student will accept the criticism offered as valid.

THE ADVANCED PLACEMENT PROGRAM

The Advanced Placement Program, which makes it possible for gifted students to complete work equivalent to the college freshman English course while still in high school, will not be discussed in this curriculum study. Nevertheless, the teacher will want to be familiar with it and with other established programs geared to the superior student. A description of the Advanced Placement Program's writing requirements and a study of its 3-hour examinations are thought-provoking, and may well suggest goals for the teacher who desires to challenge the verbally gifted student in a regular classroom.

The Advanced Placement Program student is encouraged to write frequently and at considerable length on subjects demanding maturity of outlook and stylistic competence. He is expected to revise his papers until the final version is an example of proficient organization and compelling logic, demonstrating a superior feeling for style.

The *Advanced Placement Bulletin of Information* is revised periodically and may be obtained from CEEB, Educational Testing Service, Princeton, New Jersey.

ILLUSTRATIONS OF TEACHING

GRADE TEN THROUGH GRADE TWELVE

BUILDING NARRATIVE

Grade Ten

Senior high school students enjoy writing short stories, which can be a pleasant as well as challenging experience since it demands a coordination of description and narration. Although even the preschooler knows what a story is, and recognizes the basic ingredients—a character with a problem, the solution of which calls forth all the strength and strategy in his nature—it is wise to spend time in preparation before the students begin writing their own stories.

An introductory period might be spent discussing the relative importance of character and action and the conditioning emphasis of theme. Short stories studied together might be used as illustrations. Students debate the issue, but soon agree that the author might find it difficult to separate the three aspects of the story. For him, action is the character's automatic response to a situation; in order to bring about an adequate and correct response, however, he must have created a character whose personality, environment, and background motivate his action credibly. Plot and character

interact in fiction as they do in life. What happens when a coward is confronted with a crisis differs essentially from a courageous man's response to the same situation.

A follow-up to building the story has been found to be of particular value; some students have used this "scaffolding" in the creation of their own purely original stories. The following outline of the discussion used in this period indicates how the unit may be structured.

Building the Story. List all the ways in which the youngest boy in an otherwise all-girl family may differ from the youngest boy in an all-boy family. Think of two or three situations with which both might be confronted, and determine their possible responses.

Or experiment in an opposite manner: begin with the situation, and then create a character who can deal with it. Place his opposite in the same boat and study the responses of both. Since we have used the word *boat,* why not work out the problem in this way? Your character is boating—in what kind of a boat? a row boat? an outboard motor? a sail boat? a canoe? a yacht? a ferry? a windjammer? an ocean liner? He has been—fishing? water skiing? racing? looking for treasure? learning the ropes? traveling? Is it a warm summer afternoon? a cool autumn morning? a grey below-zero December day? A storm blows up that threatens danger to all sailing craft. What kind of storm? electrical? a sudden squall? hurricane? blizzard? What will your hero do? How will he react to the emergency?

If a more homely challenge is preferred, the teacher might create a fifteen-year-old girl baby sitting with a five-year-old nephew at a summer cottage, a quarter of a mile from the nearest neighbor, and a dozen miles from the nearest town. The rest of the family have gone shopping; they have the car. The small nephew falls from a tree, and seems to have broken both an arm and leg. What will your baby sitter do? The nature of her personality will determine every action she performs and every thought she has. It will determine the complicating action and the climax of the story.

The students should begin to see that a carefully created character will act in a foreseeable manner? Try one more exercise. If you are using a heroine instead of a hero all that will need to be changed is the pronoun: the preceding questions are deliberately constructed to apply to either sex.

What will your hero do if he finds a purse with fifty dollars and no identification? What would he do if he found an injured child lying on the road? What would he do if he picked up a folder in the auditorium and discovered it was his math teacher's (his worst subject) and contained copies of the examination to be given the next day? What would he do if he went home to get dressed for the final debate in a regional conference and discovered that his mother was ill? What if the winning debate team was eligible for scholarships and scholarship was his only opportunity for college? What would he do if he saw the leader of a neighborhood gang beat up a small newsboy and take his money? What would he do if he ran out of gas during a blizzard?

These are not plot suggestions; most of them are too trite and obvious to be of any value. But they ought to demonstrate that a realized character will respond in a predictable way to conditions whose initial movement is beyond his control. The good writer does not attach his characters arbitrarily to a plot, but evolves his plot from his character.

TEACHING *JULIUS CAESAR*

Grade Ten

An average class of tenth grade students appeared to be having difficulty with the language of the text early in their study of *Julius Caesar*. The teacher's explanation of the value of studying Shakespeare and the need to recognize that language is constantly changing failed to satisfy the skeptics. One student suggested that the class rewrite the play in modern English. The rest of the class agreed.

To prepare the class for the assignment, the teacher read a synopsis of the plot and played parts of a recording of the play to help the students gain a better understanding of its action and character conflict. The class then formed groups and selected a scene for each group to rewrite. With the teacher's help in interpretation the groups adequately paraphrased their scenes, but were dissatisfied with

the results. Further discussion determined that style was needed to breathe life into their work. The next day the class brought into their groups several examples illustrating distinctive styles. It was at this point that several students asked permission to dramatize their versions for the rest of the class. All groups finally agreed with the suggestion.

For an entire week, the students rewrote their paraphrased scenes to suit the styles they had adopted. They also prepared costumes, planned simple lighting effects, and secured properties for their presentations. They were allowed to rehearse their scenes after school on the stage in the auditorium. Several girls assumed male roles to insure each student's participation. Some groups kept their plans cloaked in secrecy until the day of the performance.

Finally the scenes were presented, and were generally greeted with enthusiasm. These are a few of the more successful approaches:

- One group presented the dialogue in the style of children's literature. Students dressed in children's costumes and carried lollipops to enhance the stylistic approach they had developed.
- Two different groups presented their scenes in beatnik language. To contribute to the total effect, students wore berets, dark glasses, and loose sweatshirts. One group conducted all of the action under a single spot in the center of the stage.
- Another group employed the style of Biblical verse. One student narrated while the rest of the group, robed in sheets, pantomimed the action.

Following the performances, the students handed in the scripts for evaluation. The assignment seemed especially valuable in producing growth in three composition skills. First, the students' writing advanced in unity and organization. Next, the students learned to strive for precision in their word selection. Many of their clichés confused the reader or failed to fuse with the approach they had adopted, causing the students to change such forms to create more exact meaning. The final skill developed was an approach to style. The students learned to appreciate the variety of forms of language and the need for stylistic consistency. An added benefit was the practice many students received in writing dialogue.

AN APPROACH TO WRITING NEWSPAPER ARTICLES

Grade Ten

A below-average class containing mostly boys was extremely excited about a student's oral account of a football game which occurred in a book he was reading. The speaker brought his audience to the climax of the story and in keeping with the directions for the assignment, told them they would have to read the book themselves if they wanted to know the outcome of the football game. The following discussion shifted from the conclusion of the game to concern over the impact of the story when one student asked why so many newspaper accounts of athletic events weren't as interesting as the report. In further discussion the class developed a plan to attack the problem.

The next day each student brought as many newspaper descriptions of athletic events as he could find. After the students decided that space considerations had limited some accounts to simple statistics, they formed groups and selected those articles which they felt held the most reader interest. These articles were read to the class and thoroughly discussed.

The students tried to determine which techniques stimulated reader interest. With teacher guidance, they came to these conclusions:

- The time limit on the event was exploited, whenever possible, to build suspense. Frequently the reader was led to several climaxes within the account.
- Descriptive verbs and adjectives contributed greatly to the excitement. These words did not include special jargon applying only to the specific sport.
- Word choice, too, helped depict the gloom of lopsided scores.
- The action was propelled with short, concise sentences. Long involved sentences were usually avoided.
- The sequence was usually chronological; however, flashback was employed in some instances.
- Accounts of team events were usually built around one or a few outstanding players.

When the conclusions were listed, the teacher passed out back issues of the school newspaper and the class again worked in groups to judge the various articles on the sport page. After the group discussions, each student selected an article he wanted to rewrite. Some students were so interested that they interviewed the coach and some of the players involved. One student unearthed the game statistics that were not included in his article and presented a logical analysis of them. The rewritten articles were completed and read to the entire class. After suggestions from the class were discussed, the students again worked in their groups and made further improvements. Then the articles were rewritten and handed in for teacher evaluation and grading.

The final test came when the class was assigned to write an account of a home basketball game a few days later. Some articles were so effective that the teacher submitted them to the school newspaper; one was used on the sports page of the next edition. The total time spent on this assignment was about two weeks.

TONE

Grade Ten

A teacher found in Nevil Shute's *On the Beach* a sense of immediacy which, he thought, would appeal to tenth graders. One class studying the novel commented that the entire day was dismal. When the class had completed its discussion of the plot and character growth, the teacher revived the discussion of the gloom pervading much of the text. The discussion of the plot established those circumstances which help develop the prevailing tone. A cloud bank of deadly radiation particles steadily approaching the characters in the novel surely contributes to the effect; however, this and other disheartening events are not *solely* responsible for the dismal atmosphere. The teacher quickly dispelled the idea of plot circumstances as the only factor in developing tone by making some random statements concerning death and war and noting the students' indifference. He then suggested that something else must be employed to create such a mood.

One student suggested that perhaps the words themselves help establish the tone. Several students volunteered to explore sections of the text and to prepare lists of words which they felt created a foreboding mood. The next day the reporting students listed more than 150 words such as "desolate," "imminent," "impending," and "somber." A discussion and synthesis of these lists reduced the number of applicable words to slightly less than eighty. The teacher then dittoed the revised list and asked the students to write descriptive paragraphs using words from the list to create a specific tone.

The assignments which followed required students to compose smiliar lists and to employ them in descriptive paragraphs depicting moods such as anger, fear, and apathy. These assignments enhanced the students' recognition of the need to select words which maintain accuracy and consistency of tone.

OZYMANDIAS

Grade Ten

An advanced class of tenth grade students in a poetry unit began to interpret Shelley's "Ozymandias." After untangling such internal snares as "The hand that mocked, and the heart that fed," the class moved on to the end of the poem. Here, as expected, they concluded that Ozymandias wasn't as great as he thought himself.

Class discussion then turned to the characteristics of greatness. Some students suggested that truly great men, unlike Ozymandias, are those who leave their mark on mankind by giving something of themselves. Students listed Socrates, Jesus Christ, composers, writers, and several American presidents among those who, they felt, had contributed to the welfare of humanity. Another faction in the class argued that greatness is immediate and personal, that if a man does not achieve his goals within his own lifetime, he is not truly great. These students listed several financial, political, social and military leaders, as well as a few sports heroes whom they felt had achieved greatness in their own times.

At this point the discussion reached an impasse. The teacher suggested that the students do further studying and thinking and then defend their positions in writing. This caused several students to ponder the significance of the word "defend." Realizing that they couldn't rely on opinion alone, many students went to the

library and with the help of the librarian, sought evidence to lend authority to their theses. Others sought within "Ozymandias" itself evidence in support of their positions.

Several days later the papers were handed in to the teacher for evaluation. The teacher dittoed several papers, excluding the students' names, and passed them out to the class for further discussion. Beyond structural weaknesses, the students also discussed some invalid generalizations and several undocumented statements which indicated groundless opinion rather than proof.

Writing growth in this assignment was advanced by the students' concern for continuity and organization. The students' awareness of diction was sharpened by their need to avoid generalizations and "loaded" words. The need for documented evidence to support conclusions was made more apparent. A final value of the assignment was the practice it provided in dealing with an abstract subject.

NONFICTION: ARTICLES AND NARRATIVES

Grade Ten

To the tenth grade student nonfiction is anything but glamorous. Generally students at this age and grade level tend to be suspicious of nonfiction because they define it as a strictly informational type of literature. A primary goal of the following unit is to impress upon students that nonfiction can be interesting and exciting. Choice of materials is a key factor in achievement of this goal.

One teacher introduced a nonfiction unit by reading to the class a newspaper article describing the expectations of a future space shot. The students were fascinated by the functions to be performed by robots, whose radio-transmitted findings on the distant planet would pave the way for man's eventual landing. Through discussion, the teacher led the class to conclude that man constantly accepts the challenge of the unknown or the unachieved.

The next day each student brought to class an article describing man's acceptance of a challenge. The articles dealt with athletic records, flying distance records, and scientific unknowns. Several were read to the class and discussed at length. Particular attention was paid to the manner in which these articles were written. Students observed that the author's approach, word selection, and tone contributed to the more exciting articles and that the narrative style seemed most effective.

During the following days, students were assigned textbook readings. Included in the assignments were:

Hanson W. Baldwin, "R.M.S. Titanic"

Thomas W. Henry, "The Riddle of the Kensington Stone"

Thor Heyerdahl, *Kon-Tiki* (excerpts)

James R. Ullman, "Victory on Everest"

These articles were read and discussed with major focus placed on the challenge-to-man theme.

A major reading assignment made early in the unit was a book of nonfiction selected from a bibliography prepared by the teacher. After completing the book he had selected, each student was required to write a synopsis of it and to list those elements which made reading it interesting. Books listed in the bibliography were:

Rachel Carson, *The Sea Around Us*

_____, *Silent Spring*

Arthur Clark, *The Challenge of the Spaceship*

John Hersey, *Hiroshima*

Thor Heyerdahl, *Aku-Aku*

During the discussion of "Victory on Everest" one student had asked, "Why bother climbing Everest when you can fly to the top in a helicopter?" This question prompted further discussion and a writing assignment in which the students were to support or oppose the proposition: "Risking one's life to challenge the unknown is an example of man's folly." Students were cautioned to concern themselves with evidence and to eliminate any ungrounded opinion from their writing. This assignment forced the students to analyze their own values. Generally, most of the essays showed evidence, insight, and much thought.

Opportunities for speaking activities pre-

sented themselves during the discussion of "The Riddle of the Kensington Stone" and the excerpts from *Kon-Tiki*. Some students could not accept the authenticity of the Kensington Stone and several students rejected Heyerdahl's theory of the origin of the South Sea Islanders. At the teacher's suggestion, several students were selected to represent the opposing factions in an informal debate. On the appointed day, the representatives of each group presented their views regarding the authenticity of the Kensington Stone. Following these individual performances, the discussion was opened to questions from the floor. The same procedure was followed a few days later when the question springing from the discussion of *Kon-Tiki* was considered. Audience response in both instances was good and in some cases quite heated.

At the conclusion of the unit, student reaction varied. Comments ranged from "Nothing to leave home over" to "That was neat. May we do some more?" Several science-oriented students admitted that they had enjoyed the unit so much that they had selected additional books from the unit bibliography for further reading.

SENSE IMPRESSIONS

Grade Eleven

So many professional writers have kept journals that it is commonplace for an English teacher to suggest the idea to aspiring young writers. The value of the notebook, of course, is that it promotes accurate observation, sensitive response, and a persistent search for the exact words to express one's perception of reality. Since the experience must precede the writing, students may be encouraged to work for a week with each of the five senses, recording observations daily in their notebooks.

One such project was used in an eleventh grade English class. Students referred to it as their "Wake Up and Live" writing. No secondhand impressions were permitted; by conscious effort they strove to break the shell of unawareness, the accumulated habit of not noticing.

At the beginning of each week suggestive questions were asked. Students were free to ignore these in the development of their own experiences, but they were a guide to the unimaginative and a springboard for the more sensitive. Samples of the week's needlers follow:

First week: Sound in isolation. What do you hear in the kitchen? In the school bus? Can you differentiate between voices? How? Listen to people talking; try to catch their speech rhythms, to notice unfinished ideas and the answer given before the question, which is the mark of casual conversation. What are the words by which a jet can be differentiated from a four-engine plane? What are the sounds the family makes on awakening? Go out-of-doors at night and discover how noisy the night silence can be. Try capturing what you hear in words that are absolutely accurate. Do all clocks sound alike? What words express the difference? Listen to a recording of Bartok, then to one of Beethoven. Try to explain the difference between the two, not by any reference to critical studies or biographical knowledge, but by analyzing what you yourself hear.

Second week: Sight. Get close to things as you did when you were a child. Are the small puckered lines which whorl from the navel of an orange always of the same number? Do corn flakes have bubbles on their surface? Which are fringed? Send one day being a cubist: fit everything into its geometric plane. Is an African violet plant a triangle or a circle? Try exploring color. You might make a list of the colors of the prism with all possible shadings. Then take each color in turn and exhaust its potential in your own environment. You will enjoy reading Amy Lowell's poem "Red Shoes" and observing what emotional emphasis her concentration on one brilliant color achieves. Check how much yellow enters into any one day of your life.

Third week: Touch. A week's concentration on the sense of touch will test your ability to feel and to trap your feelings with words. Absolute accuracy is especially valuable here, but is exceptionally difficult to capture with words. Simile and metaphor may be of assistance in your effort to record the body's tactile responses to wool, corduroy, and nylon—but try not to lean too heavily upon figures of speech since these frequently trick the writer by recalling echoes irrelevant to the description. Touch sandpaper, a blotter, water; in ten terse, definite words state the quality which distinguishes

each. Explore your own muscular reactions to weight—lift heavy packages, bulky ones, and note the body's response. How would you describe the difference? What verbs would carry the distinction? Can you manage without adverbs? What do your fingers tell you about your face? Imagine you have never seen your own image, but are asked to describe what your fingers trace on your face. Would the paragraph you have written be equally applicable to any face? If so, either your fingers or your verbal competence has failed you. Observe your body relax in bed at night. Where does relaxation begin? What path does it follow? Describe what you feel.

Fourth week: Taste and Smell. Taste is particularly difficult to transfer to words because the words themselves are suggestive, and the bare names of foods are connotative. Take the word "steak," for instance: "A slice of meat cut from the fleshy part of the carcass," according to the dictionary. Probably one of the best examples of taste description in English is Keats's description of the table Porphyro sets for Madeline in "The Eve of St. Agnes." It is stanza XXX if you care to look it up. You might try listing, as Keats did, all the creamy foods you know, all the words heavy with honey and sweetness, all the bitter foods and all the salty. This, of course, does not explore the subtleties of food sensation, or refinements of flavor, but that had better be left to the taste buds.

The sense of smell is the most delicate and transitory of all the senses, and one which is heavily weighted with emotional overtones. Differentiate between odors and scents, and between scents and fragrances. The odors of chalk dust, wax, and wet rubbers are associated with school in many stories; what others would you add? What olfactory responses are linked with your bedroom, the kitchen at breakfast time, the drug store, a hospital, the gym during a tournament basketball game, the garden after a heavy rain?

The last class day in the month was devoted to a test. Students were asked to choose a piece of writing they had done recently for another class, and using a different color for each sense, to underline all sense images, noting which had been emphasized and which neglected. The lesson was obvious.

PANELS PRIME STUDENTS FOR WRITING

Grade Eleven

A teacher of a class of below average juniors planned a series of assignments which would stimulate discussion and writing by encouraging students to use their interests as subject matter. To introduce the project, the teacher asked the group if they thought that students their age were old enough to discuss important problems and to make decisions on their own. The students insisted that they were nearly adults and were fairly independent already. The teacher countered with a challenge: What problems did they consider important? What were their topics of conversation in the hall or cafeteria? What did they think adults didn't give them credit for?

The students had many answers for these questions. When asked if they would be willing to spend some time really discussing, not just voicing opinions, they agreed with enthusiasm. To insure even better preparation, the teacher suggested that they might wish to invite a similar class of sophomores to join them for the discussions and reminded them that as juniors they would have planning and leadership responsibilities.

Students agreed to the entire plan and began by suggesting possible discussion topics dealing with going steady, the importance of money in a teen-ager's life, the "so what" attitude many teen-agers display, the place of religious and racial minorities in the community, and problems with television, recreation, parents, and school.

The teachers worked together to group the students so that each group contained both juniors and sophomores and also contained a wide range of attitudes and backgrounds. Groups drew topics and were asked not merely to discuss them, but to plan a panel discussion and anticipate questions from the rest of the group.

The panels were extremely successful. Often weaknesses in coverage by the panel were spotted by particularly argumentative class members and developed into heated follow-up discussions by the entire class. Approximately three two-hour periods were devoted to panels and audience questioning.

At the end of the week, the two teachers gave a writing assignment: each student was asked to write two themes dealing with the subjects under discussion. He could develop his own subject further, but he was also required to consider a new subject and to use ideas he had heard earlier in the week. Ample class time was allowed for careful writing, as papers were due the following week.

The teachers found that the speaking experience had great value in itself, and that it also exposed students to many ideas and attitudes that otherwise might not have occurred to them. Consequently, their papers demonstrated greater depth and maturity of expression than had previous assignments.

CHARACTER WRITING

Grade Eleven

After students had read poems from the *Spoon River Anthology*, the teacher suggested that they attempt the same type of writing. As the class looked askance, he went on to explain that such writing isn't impossible, but does require selection and arrangement of relevant material. To illustrate his comments, he produced a tape-recorded interview which had been made by social studies teachers with an elderly member of the community. The students heard the elderly woman reminisce about several people she had known in her childhood. Students began to glimpse many little stories about the founders of their town. Then the teacher replayed the tape, and a student noted on the chalkboard details about each person mentioned. A discussion followed in which students decided which details might be selected to make the most interesting epitaph. Finally the class tried to write a few lines and was surprised at the success of the result.

Next the teacher gave an assignment: students were to try to write similar character sketches based on material discovered by interviews with elderly neighbors or grandparents, or by examining old letters or keepsakes from their own families.

Students found the discovery and selection of significant details to present in poetic or fictional form to be a valuable experience. They also enjoyed talking to grandparents, learning bits of family history, and discovering several new interests within their own families and neighborhoods.

TRIALS IN AMERICA

Grade Eleven

A speaking and writing activity combining aspects of American history and American literature gave students an opportunity to work with a variety of materials and to study important institutions in American society. Students first read "The Devil and Daniel Webster" in their American literature books. A discussion followed, focusing on various aspects of the trial involved. Students were then directed to other famous trials: the Scopes trial over the teaching of evolution, the Leob-Leopold case, and others the students recalled from their history class. Interested students were encouraged to read *Inherit the Wind* or to investigate in greater detail famous courtroom personalities such as Daniel Webster and Oliver Wendell Holmes. After the class had discussed the trial element of each case, each student was asked to write a trial scene of his own. The teacher then reviewed with the class the special forms, ceremonies, and conventions that are customary in a trial. Papers were later read as dramatic scripts for class presentation and were evaluated for success in handling elements such as dialogue, suspense, movement, and court procedure.

REWARD IMPROVEMENT

Grade Eleven

Often those who work hardest receive little recognition. A composition assignment dealing with some of Robert Frost's poetry was designed to remedy that situation. A group of advanced students who had previously discussed and interpreted several short poems in their American literature book were asked to read by the end of the week all of the Frost poems in the volume. On the appointed day, a brief discussion was held, so that students could ask any questions and make any comments they wished. The teacher did not coax discussion

from the students and when comments stopped, he presented a dittoed selection of five or six critical quotations about Frost's style and tone. Students were asked to write a response by the following Tuesday to one of the quotes, based on their sampling of the poems.

The teacher corrected and graded the themes for composition skills and poetry interpretation before returning them. At that time, students were asked to revise the themes and were told that they would receive *two* additional grades: one for the level achieved on the second theme, and a more important grade for the amount of improvement the revision demonstrated. Students were advised that revision did not involve mere attention to minor corrections of spelling and punctuation, but reconsideration of the original content of the theme and, if necessary, reorganization or redevelopment of it. The teacher was careful not to create confusions or misconceptions regarding the assigning of letter grades. He asked himself just how much weight he could assign to a theme which showed improvement, but did not reach the level of *A* performance. How much credit would the student be justified in expecting? In some cases, it was much simpler to give deserved encouragement in *words*. Although honest work, under most circumstances, brought improvement, teacher and student alike realized that no matter how hard an individual works, he may still have limitations he cannot overcome. The teacher remembered the following: All students cannot merit a grade of *A*; the real merit of work can be achieved, however, with less stress on letter grades accompanied by an increased amount of stress on verbal recognition. He decided to post a list of the students who had made the greatest improvement, thereby satisfying the desire for special recognition without getting into complexity and troubles with grades.

Before revision was begun, the poems were discussed again; students participated eagerly in order to glean ideas for their second attempts. Both the original paper and the revised copy were turned in the following week. The entire process, from assignment of the poems to the final grade for revision, was spread over nearly a month, with a variety of other assignments interspersed. The amount of reading, discussion, writing, and planning involved justified giving considerable credit to those students who worked hard at solving extensive problems of structure, content, and development of writing. The assignment also awakened those students who were used to correcting minor mechanical errors but had never learned to deal with more comprehensive writing problems.

SKILL IN OBSERVATION

Grade Eleven

An extensive study of Thornton Wilder's *Our Town* had impressed a class of juniors with its message that people don't realize life while they live it. The teacher decided to develop the idea of observing life, or failing to do so, through a series of activities aimed at improving composition.

The teacher encouraged the students to study the *process* of observation and asked them several questions which required their insights into problems or theories of observing. They considered differences in observation by referring back to *Our Town,* where George and Emily have different ideas about the relative perfection of men and women, even though they know the same people and have similar backgrounds. Students debated whether differences in experiences or in psychological make-up are more important in determining what we see.

Next they noted differences in point of view in other stories, such as "The Dragon" by Ray Bradbury. Then they progressed from concern for literary examples to questions about people they knew. After discussing how various people (a player in the game, one on the bench, a parent or girl friend of one of the players, or one of the coaches) might view a high school basketball game very differently, the students wrote a few sentences trying to capture at least two differing points of view. They read and discussed a few of their attempts before going on to a paragraph to be handed in: a description of a misunderstanding caused by differences in point of view.

The process shifted back to literature with a consideration of the sensory impressions in Thomas Wolfe's "Circus at Dawn." Students discussed how the details might be changed if the situation were viewed by a regular performer, an adult, or an adult accompanying a child. It was interesting that they decided that the adult-child combination had a distinct advantage: excitement and freshness of experi-

ence, plus knowledge and past experience. Another practice paragraph assignment required them to use sensory detail to describe something, for instance the busy school cafeteria or a street corner during rush hour.

Next, students read two short stories from their literature books: "The Secret Life of Walter Mitty" by James Thurber and Bradbury's "The Pedestrian." They contrasted the main characters in each as to their abilities of observation, their attention, their surroundings, and their reactions to their problems. This discussion was followed by another writing assignment: a short editorial pointing out some barrier to effective observation in our lives today, a weakness in ourselves or in society. Students chose subjects such as television, various escape mechanisms, prejudices, and even textbooks, and warned that they endangered accurate observation by presenting predetermined conclusions and discouraging independent thinking.

As additional assignments were made, discussion often doubled back to earlier points. Students noted things that had prevented Emily's sensitive perception in *Our Town* until it was too late and also pointed out that a change in point of view, such as seeing Walter Mitty through the eyes of his wife, might change our conception of him completely.

The class then considered the careful observation common to both art and science. They considered the anecdote about looking at a fish, told by a student of Louis Agassiz, and then read "The Fish" by Elizabeth Bishop. They listed the detailed observations of scientist and poet and tried to decide which were common to both and which were peculiar to the specific purposes of each. The teacher noted John Ciardi's comment that "anything significantly looked at is significant" and asked the students to explain it in terms of the fish they had been discussing. The comments that followed said much about the power of poetry and again went all the way back to the source of the unit, Wilder's purpose in writing *Our Town*.

Students also tried their hands at writing about two or three things significantly looked at. A few students even developed their ideas into short poems. They wrote another paragraph focusing on a single person performing a minute action. A final writing assignment required them to choose any of the ideas or techniques dealt with in practice writing or discussion and to discuss it in a longer theme with evidence of their heightened powers of observation.

Study of a variety of short poems finished the unit. Many of Frost's poems were found to be quite effective when examined in Ciardi's terms. Other modern poems such as Karl Shapiro's "Interlude III" were included.

The entire unit emphasized the importance of careful observation and opportunities to improve that skill through a variety of problems and experiences. In addition, it provided a valuable point of reference for subsequent work since competent observation is basic to all writing.

WRITING A COMPARATIVE ANALYSIS

Grade Twelve

When his students had completed reading Henrik Ibsen's play *An Enemy of the People*, a senior English teacher, knowing that they were interested in social problems, decided to introduce them to the comparative analysis. He divided the class and assigned the play *Inherit the Wind* to the first half, and the book *The Ox-Bow Incident* to the second group.

When they had completed reading these selections, the students noted that all three presented an individual who experienced harassment as the result of making a difficult moral decision. Now they were directed to consider for oral discussion the following points: the characters' differing motives and degree of self-interest; and the right of one person to act contrary to the majority in the interest of truth.

The teacher next asked the class to prepare a sheet of paper for each of the selections. On these they were to record the social problem that existed, the individuals involved, the effects of the problem, and if or how it was solved. An impromptu theme followed in which the students were directed to study the analysis sheets and to arrive at some conclusions concerning the interaction of a group faced with a problem. Because of this careful planning, the students enjoyed the challenge of problem-solving and decision-making.

Now it was time for the teacher to bring forth the writing assignment he had been lead-

ing up to. He did this by requesting the class to identify a present-day social problem and to compare it with the works they had just discussed. Directed in this way, the students wrote papers containing all the points of a carefully arranged argumentative discourse. The teacher felt that his time spent in planning and motivating had been wisely used.

SHARPENING THE SENSES FOR SENIORS

Grade Twelve

To sharpen his senior class's ability to observe, one English teacher called three members forward. He handed a book to one of the students and asked him to take it to the office; he gave a pen to another student, requesting that he give it to the librarian; a third student carried a typewriter to the commerce teacher.

Upon their return, each was asked to describe the room to which he had just been sent. As the teacher had expected, none was able to name more than a few of the larger details.

After explaining how much more interesting the world is to those who have been trained to make good use of their senses, he invited a class discussion on what the world would be like to one who lacked one of the senses—a blind, deaf, or dumb individual. When many ideas had been shared and the class was well motivated, the teacher assigned an essay in which the students were asked to describe how one of their senses made the world more enjoyable for them.

Description, narration, and argumentation could all be used in this type of essay, and the students were encouraged to try intermingling the three. By including a personl reflection or judgment and adding a touch of humor, the students wrote delightful essays and sharpened their senses at the same time.

THE PRIVATE LIVES OF POETS

Grade Twelve

A senior English class was completing a unit on the poets of the Romantic Movement. They had read poems, background material, and biographical sketches of Wordsworth, Coleridge, Blake, Byron, Shelley, Keats, Walter Scott, and Robert Southey. Some of the background and biographical material had been presented as oral reports based upon library reading. The teacher wanted to wind up the unit with a challenging writing assignment which would combine interest in the poets with improvement in the information narrative style.

The teacher said to the class, "You know the general outline of the lives of the authors we have been studying. Each was a human being as well as a poet; each was once a boy. What secrets of their private lives can you discover if you look in the right places?" The class was intrigued with the idea of "candid profiles" and suggested possible places to look for information. The following bibliography was supplied:

Sidney Colvin, *John Keats.*

Frances Grebanier, *The Romantic Rebels*

George Harper, *William Wordsworth.*

Desmond King-Hale, *Shelley: The Man and the Poet.*

André Maurois, *Byron.*

Mark Schorer, *William Blake.*

The class eagerly awaited hearing the completed papers. Many students had already swapped tidbits of scandal about their chosen author. When the papers were read, they learned about Shelley's experiments with chemistry and his famous letter to the Bishops of England about atheism; Keats's work in a druggist's shop; Byron's swimming the Hellespont, and his oddities as a London celebrity; Wordsworth's childhood at Hawkshead; Coleridge's battle with opium, Scott's bankruptcy, and many other detailed stories.

The teacher felt that the writing project provided a vigorous motivation for securing material, a genuine desire to communicate new information, and useful practice in narrative writing based upon fact.

MYTHOLOGICAL REFERENCES IN LITERATURE

Grade Twelve

Since the knowledge of mythological references is basic to the understanding of much literature, a unit on myths is useful as well as enjoyable. One teacher of senior English, wish-

ing to inspire his students to become well-acquainted with myths, named some well known mythological characters—Jason, Apollo, Odysseus, and Hercules—to see what reaction these names would bring from the class. A few Latin students excitedly contributed the story of Jason's search for the golden fleece, Apollo's sun-chariot which he drove through the sky, Odysseus' travels, and Hercules' demonstrations of strength.

The teacher, of course, had started with well known characters. As he advanced to names such as Prometheus, Ceres, and Psyche, student responses dwindled. It was soon evident to all that their knowledge of mythology was limited. At the students' request, the teacher launched an intensive study of mythology.

Committees were appointed to pursue information on Norse, Greek, and Roman mythology. They were assigned to read or to take notes before discussing the gods and goddesses of their chosen area. The next day was spent in the library. Here the teacher reviewed the use of the card catalogue, the reading of the call numbers, and the arrangement of the library. As the students located books on their assigned area, they returned to the English room to read. They were shown how to keep a bibliography of their reading materials.

As the class opened on the third day, the teacher participated in the project by sharing his knowledge of the history of Greek mythology. He showed how Homer celebrated mythological heroes in the *Iliad* and the *Odyssey* and how Sophocles skillfully wove into plays the myths of Oedipus and his children. He moved to Roman mythological history by referring to the myths concerning the founding of Rome in Virgil's *Aeneid*. Capitalizing on the number of Scandinavians in his class, he spoke of the Norsemen and the saga which they wrote of Odin and his great hall Valhalla and of Thor the thunderer. Inspired by the teacher's enthusiasm and knowledge, the students again set out to make the acquaintance of these mythological characters.

By the fourth day of reading, the class was ready to make charts of its findings. Each committee reported orally and shared its new-found knowledge. A secretary was appointed for each committee, and soon charts naming the gods and goddesses, the characteristics of each, and the areas over which they reigned, were in progress. Bibliographical material was gathered and recorded. The class thought the following references excellent:

Thomas Bulfinch, *Age of Fable.*

James Frazer, *The Golden Bough.*

Charles Gayley, *Classical Myths.*

Helene Guerber, *Myths of Greece and Rome.*

Edythe Hamilton, *Mythology.*

Max Herzberg, *Classical Myths.*

To end an exciting week of research, the teacher brought to class examples of prose and poetry containing allusions to mythical figures. He read the following passage from Milton's "L' Allegro":

Hence, loathed Melancholoy,

Of Cerberus and blackest Midnight born

In Stygian cave forlorn

'Mongst horrid shapes, and shrieks, and sights unholy!

Eyes sparkled and several students recognized Cerberus as the three-headed dog that guarded the entrance to Hades. Others recalled that the Styx was one of the four rivers of Hades and knew that the adjective "Stygian" was derived from it.

From prose the teacher selected Anton Chekhov's story "The Bet" and read, "I heard the sirens singing, and the playing of the pipes of Pan." A few remembered that Pan was part human and part goat, the son of Mercury and a wood nymph, and the god of the woods and fields.

Satisfied that his class was now ready for a primary research project, the teacher instructed the students to seek literary references to mythological characters or places in both poetry and prose. These were to be used in preparation of a short paper identifying and explaining the references and judging the value of such knowledge in interpreting literature. When the papers were handed in at the end of the next week, the teacher was satisfied that Herculean strength, Olympic games, Pandora's box, and Midas's touch had a new meaning for his class.

To relate the students' knowledge of the past to their knowledge of the present, the teacher concluded that unit by asking them to analyze

contemporary individuals and to prepare a paper identifying them with mythological characters. Is there a Penelope, a Telemachus, or a Laertes among us? In what areas might a Daedalus and an Icarus be found today? Motivated in this way, the students' writing far exceeded the teacher's expectations.

WORDS, WORDS, WORDS

Grade Twelve

Advanced high school seniors have enjoyed and benefited from a modified research exercise which improves their use of the unabridged dictionary and gives them a sense of the historical backgrounds of language. It also provides an opportunity to use a specific body of information to arrive inductively at an independent conclusion.

First, the students were asked to collect a popular song, a paragraph from contemporary fiction, another paragraph from an article in *Science News*, and a stanza from a contemporary poem. They were to trace the etymology of each word in all four selections, and to draw up a statistical table showing the relative number of words of Latin, Greek, Germanic, French, Spanish, or Scandinavian derivation. Basing their conclusions upon admittedly limited but significant evidence, they were assigned an original paper on some aspect of language revealed through the study. Some dealt with the large proportion of Anglo-Saxon words in informal writing, and the large proportion of classically derived words in scientific and political areas. They noted new words resulting from the needs of scientific discoveries and the recent creations of Madison Avenue "ad" men. Others chose to discuss levels within standard usage, and one wrote a delightful personal essay on the linguistic melting pot.

LEARNING FROM GREAT SPEECHES

Grade Twelve

A teacher planned a unit to motivate students to listen to and evaluate critically speeches which are considered great. He selected the models with care, making certain that they exemplified the various techniques which he wanted his students to learn and to practice in order to become more effective speakers. As he presented each speech to the students, he asked them to jot down the techniques they had noticed for later discussion. (Techniques such as development of main ideas by example or illustration, various types of proof, opening and closing skills, and precision of word choice were included.) To promote sharp discernment he included some speeches which were not so effective and asked the students to determine why. Each example also had a more specific purpose of persuasion: some intended to affirm propositions of fact, value, or policy; some created concern for problems. His choices included speakers of national and international renown, local prominence, and special skill in the students' own school.

Paraphrasing from a speech which was written to create concern for a problem, he set the class in motion. This selection began with the startling statement, "I am a hemophiliac." It proceeded from there to define the term by two means, first by lexicography and then by authority. Most significant was the fact that the listener did not really know the meaning of the word until the speaker described the pain and horror of the disease in personal terms. The success of the technique was obvious. Another speech used as an example was an excerpt taken from "A Letter from a Birmingham Jail" by Martin Luther King, which was typical of his speech technique. Planned repetition and parallel structure were used to create effect.

After reading these examples, the teacher led the students to discuss problems of concern to them. The groups seemed most concerned with topics like the progress toward racial integration, U.S. foreign policy, teen-age conformity, and public apathy toward serious problems. They began to assemble their ideas into specific channels. From then on, the unit involved individual guidance, which was accomplished through conferences at each stage in the development of the speech. One of the most successful speeches was a criticism of our lack of concern for our fellow man. The student used nearly every source of proof—the shocking news article, the satirical cartoon, the biblical quotation, and the essay. Each served its purpose of support for his argument.

After all the speeches were completed, the

teacher found that the students were still excited about their topics. Some planned to develop them further, and had learned to find, face, and focus facts in order to do so effectively.

IDEAS FOR COMPOSITION

Many suggestions for enriching compositions are included in this section. They are intended to inspire or to spark ideas which will help the teacher plan his own assignments. It is desirable that student compositions be properly motivated, planned, and organized. The anecdotal reports in the previous section are an example of this.

Here, too, the teacher may find ways of meeting the varying abilities of his students. Some ideas require very simple handling; others would challenge even the very mature.

The ideas for themes have been classified according to the purpose of the writing: entertaining and informational. The entertaining theme will contain mainly descriptive and narrative writing; the informational will contain more of the argumentative type. In the informational article the most important consideration is discriminating accuracy. Most readers are unimpressed by fine language, bombast, exaggeration, or anything except specific data and fact-supported statements.

SUBJECTS FOR ENTERTAINING THEMES

- Pass out a box of chocolates. Tell each student to take one and to do the following things: look at it, smell it, feel it, drop it, listen to the sound it makes, and finally, taste it. Now write a description of it, considering all five senses.
- Imagine two Indiana folk of James Whitcomb Riley's day conversing about the fame of their friend. Write this dialogue, remembering to use Hoosier dialect.
- Write an account of an imaginary interview between you and an author. John Masefield should be a good poet to interview. In addition to questions about his life and his works, you might ask about his being poet laureate.
- Use the many opportunities that the science class provides for practical writing experiences and for stimulating certain kinds of imaginative writing, for example: speculation about life on other planets; trips to the moon, Mars, or the bottom of the sea; imagining what would happen if the sun were to burn out; life in prehistoric times; etc.
- "Rip Van Winkle, however, was one of those happy mortals of foolish well-oiled dispositions who take the world easy; eat white bread or brown whichever can be got with the least thought or trouble, and would rather starve on a penny than work for a pound." Paraphrase this passage beginning "Johnny, however, was one of those happy students . . . ."
- A description of a person and an analysis of a person are two different things. The teacher may have students describe a person and tell if an insight into his character can be gained by observing his outward appearance.
- Become an unofficial weather man and keep a record of the fluctuating temperature in the area; punctuate the report with descriptions of local storms.
- Write a story elaborating on the human interest element behind a news report.
- Everyone feels strong emotion at some time or other. Have the class relate an incident in their past that aroused strong emotion within them—fear, anger, pity, joy, embarrassment. One subject should be chosen and developed.
- Describe something which has undergone or is undergoing change.
- Turn bird watcher, or better still, bird listener for a week. You will probably have difficulty finding words to differentiate between the buzz of the ruby-throated hummingbird and a swarm of bees, but you will know that you cannot use "twitter" or "chirp" for everything on wings. Collecting words to describe specific bird calls would be more than a vocabulary hunt and a richly rewarding experience.

- Write four paragraphs, each describing the same person in the same location during four different seasons of the year. Show the interaction of nature and humans.
- After studying the process of wise and unwise induction from facts, reports, rumors, or actual observations, dramatize the dangers of faulty inference by presenting a specific example.
- Describe a tense situation. Demonstrate the tension through concrete details rather than through commentary.
- Describe Chaucer's knight, squire, physician, pardoner, and reeve in your own words. Can you create as vivid a picture as Chaucer did in your own style of writing?
- Describe a person who is experiencing an emotion that causes behavior that is shocking to others (hysteria, disillusionment, loss of confidence). Present the emotional person in behavior and dialogue, without commentary, so that the reader must interpret for himself what is happening inside the person.
- Write a series of articles about people on campus: the French teacher who was a Fulbright student, the exchange student from Austria, the janitor who is going to retire.
- What unusual industries or unusual approach to standard ones are commonplace in your vicinity?
- Write a report of a behavior experiment that risks no serious damage to a person's emotions, health, life, or property. This might be something you have longed to do. Describe the purpose of the experiment, the actual incident, and people's reactions.
- Explore the verbal possibilities of swimming. Watch someone floating. Observe his hands, feet, head, and the depth to which his body sinks. Then observe the same person swimming; concentrate on the same body areas and note the difference. In addition to action, which muscular change has gripped hands, feet, legs, and head? What emotion is related to the tension of the face? Or is there visible tension? Describe the activities in graphic, specific words.
- Jump into the pool and concentrate on kinetic response. What changes do you feel in shoulders, thighs, and chin when you change from floating to swimming? Are you aware of the water's motion? Could you describe the sensation?
- Describe a diver doing a running forward somersault from the moment he leaves the springboard until his dripping head reappears—how far from the point of entry? Then try to concentrate, not on the diver but on the water he cuts. Can you describe it before? At the moment of contact? Afterwards? Does it change color? Are the waves concentric? Clockwise? Broken parallel lines? Try diving and consciously observe your form. This exercise carries a bonus: you should improve your diving technique as you sharpen your writing.
- To develop a narrative, have the class follow these directions: You are in a coffin. Get yourself out or stay where you are. To get the feel of this assignment, lie on your bed or on a sofa and close your eyes. How cramped are you? Can you hear or see anything? What can you touch? Is it warm or cold? What do you smell? Why are you here?
- Read a parody written by a contemporary poet on the works of earlier writers. Both Ogden Nash and Louis Untermeyer have done this. Then write your own.
- Have the class develop a narrative based on this beginning statement: "The last man on earth sat in the empty room. Suddenly there was a knock on the door." From this point, the student develops the situation with his own ideas.
- Look out the window of your room and describe everything you see—from right to left, from near to far, or from sky to ground.
- After studying the sounds heard by Henry Thoreau at Walden, write an essay in which you describe sounds you have heard at night, at the fair, at a dinner table, at a teen-age party, or at church.
- Write a story on high school valedictorians of the past five years and what they are doing today.
- Rewrite "The Pardoner's Tale" in the form of a modern short story. Study Chaucer's technique in putting the story across. Apply it to yours.
- Take an O. Henry story and write a different ending for it.
- Write several analytical or descriptive par-

agraphs based on your experience with a specific sport or activity. No one who has labored to capture a specific movement with exact words will be content with a vague generalization.

- If your school contains foreign students, it may be possible to write an article which would contribute to mutual understanding between these students and those from your own community.
- Write a modern version of a well-known fairy tale (Cinderella, The Ugly Duckling).
- Social studies could certainly stimulate some very interesting and worthwhile writing. Listed below are some ideas (grade placement would be determined by the social studies curriculum):
  - — Suppose George Washington (or any other historical figure) awakens in the twentieth century. Record his amazement.
  - — Pretend to be an astronaut. How do you think you would feel before take-off? During flight? At landing time?
  - — Imagine that you are crossing the continent in a covered wagon in the 1850's. Write a diary or journal for a specific length of time.
  - — Pretend to be a prospector, an early explorer, a frontiersman, or one of the first Presidents. Tell of your experiences for a day.

SUBJECTS FOR INFORMATIONAL THEMES

- Suppose you were to give a dinner party for the eight writers you enjoy the most. Write an invitation list and explain how you would seat them and yourself to assure the most interesting conversations and a pleasant time for all. Don't forget to consider their personalities as well as their ideas and interests.
- Find the original meaning behind a nursery rhyme. It seldom was written for children. Try checking on "Little Jack Horner," for instance. Write a paragraph on the first intention of the rhyme.
- Begin by restating this in a five to seven word sentence: "The cognomen of Crane was not inapplicable to his person." (The name Crane suited Ichabod.)
- Have students suggest names of people in their school or community to interview for a particular purpose. After an adequate number of reasonable suggestions have been made, put the names on 3"x5" cards. Allow students to draw from these cards and to prepare their interview. After the teacher has checked the questions, the students can interview their subjects and report back to the class. Have students write a paragraph on pertinent information. This is a good lesson for organizing material, interviewing, reporting, and writing.
- Have students bring an outline to class on a subject of their choice. Ask them to write an essay based upon it. If they do not have an outline, have them prepare one on another subject and then write a similar theme.
- Ask students to describe a person who has had an influence upon them. Ask them to bring out the reasons for this influence and the effect it has had upon their lives.
- Athletic competition is very important to teen-agers, and their feelings are strong about their school's winning or losing a game. After an important game have the students write a report, using specific patterns of organization, indicating why they think their school team won or lost.
- Many hours are spent in preparing bulletin board displays, and many times the teacher wonders if they have any value. Have the class write a paragraph on their observation of a particular display in the classroom, telling its purpose and the knowledge they have gained from it.
- Many junior high students tend to be very restless in class and do not listen. Write a paragraph about a person who refused to listen. Include an explanation of what he did, how he behaved, why he refused to listen and what happened to him because he didn't listen. End with a statement of your own feelings about this person.
- State a common problem and describe a solution to it. Successful solutions to universal problems are always welcome, but be sure the solution has been tried. Theoretical solutions often collapse in practice.
- The perennial trials of a baby sitter can be transformed with a little imagination into an interesting and valuable informational

article brimming with suggestions of original methods of keeping "small fry" happy and busy. One student wrote an account of gimmicks she had invented: dolls from discarded Ivory detergent bottles, piggy banks from Clorox bottles, etc.

- Why do schools have guards? Are the duties of the guard or night watchman the same as the local police on night duty? Does the guard carry a gun? How can he distinguish the visitor with a purpose and authorized business from the intruder? Why do some guards have dogs? By the time the student's own curiosity has been satisfied, he will have enough material for an engrossing article which has the double advantage of being both immediate and unexplored.
- Investigate the possibilities of scholarships, grants, and loans for students of college caliber and limited income. This subject has permanent interest value because there are always readers who are personally involved.
- The whole area of student organizations is a rewarding topic of student research. What is NSA? FTA? NFCCS? Check the school's societies and discover how much is being done in them that even the school paper has not discovered.
- What makes registration such a complicated process? All students have at some stage of their education asked themselves and others this question. A little research on the subject may result in an authoritative, factual, and (perhaps) amusing account of the woes of registrars and students. What are the duties of the registrar? What do student records contain? How accurate are students in supplying basic information? Where are the records kept? Who has access to them? How valuable are they? What means are taken to safeguard them? When answers have been found for these and similar questions, restated in declarative form and arranged in logical progression, a sentence outline may be formed as the basis of a paper. Any registrar can provide more stories than can be used.
- Analyze a quarrel. Explain the causes and nature of the issue, the possible results, and the solution.
- Define an abstraction (honesty, help, kindness, justice) with examples of concrete instances.
- A gruesome but valuable article might be a survey of accidents which have occurred in the school. Students might even be able to draw some valid conclusions on what might be done to increase the safety ratio among teen-agers.
- Write a paragraph of character analysis, using objective evidence exclusively. Use only details and avoid personal judgments.
- Based upon the analysis of your written work during a recent conference with your English instructor, write a paper entitled "My Weakness in Writing."
- What is an aphorism? Discuss the aphorisms that Shaw uses in *Pygmalion*.
- In *Pygmalion* how does Shaw poke fun at English society? Discuss class status.
- What other instances can you think of that compare with the social problem presented in Galsworthy's short story, "Quality"? Does every period of history have problems such as this that must be met? Discuss.
- Are the ideas that Bacon states concerning studies still valid today? Discuss in the light of modern-day education.
- Is there anyone today whom you might compare with Caesar, Brutus, or Cassius?
- Study the common people of Rome at the time of Julius Caesar. What were they like? Why is this important in understanding Shakespeare's play?
- There are mob scenes in *Julius Caesar*. Compare or contrast these with some of our race riots or strikes today.
- Compare and contrast the dramatic monologues "My Last Duchess" and "Andrea del Sarto" by Robert Browning.
- Discuss the conflicts that are found in *Hamlet*. Which are major and which minor? How are they interrelated?
- Discuss the regeneration of Sydney Carton in *A Tale of Two Cities*.
- Use the advertising slogan "It's what's up front that counts" and show how we use the idea in written problem-solving in mathematics.
- Write an analysis of a propaganda sample: its purpose, expected result, technique, and a judgment of the wisdom of responding.
- What is the difference between libel and slander? Find examples of both in liter-

ature such as "A Piece of String" by Guy de Maupassant. Discuss how libel or slander can affect a person's life.

- Write a slanted paragraph using only selected objective data. Accumulate evidence, not opinions only, to build a good impression or a bad one.
- After reading *Giants in the Earth* by Rolvaag, discuss the character traits of Per Hansa and Beret. Why could he weather pioneer life better than she?
- A helpful exercise that forces students to a realization of their inaccuracies in the use of words is to have them define several common malapropisms without looking the words up, and then check the definitions against the dictionary. If they cultivate the habit of defining terms they will be less likely to abuse them.
- Compare or contrast two views of one subject. Ideas can come from any controversial subject: politics, civil rights, philosophy, athletics.
- After completing a literary selection, write a précis of it.
- If you plan to take your date to a movie, you might find it fun to summarize your reasons for choosing that particular show. Why do you select movies, or do you follow the line of least resistance? What do you expect to get for $1.50? Perhaps you are seeking no more than an evening of laughs. That is a justifiable reason—if you can find a show that satisfies you. But after you have seen the movie, evaluate it in the light of your anticipation. If you feel betrayed, analyze the failure; if the show succeeded in satisfying you, account for its merit. Was it a good script? What qualities made it so? Was it the acting? The photography?

BIBLIOGRAPHY: SECONDARY

BOOKS

AUER, J. JEFFERY. *Essentials of Parliamentary Procedure.* New York: Appleton-Century-Crofts Inc., 1959.

_____, and HENRY LEE EWBANK. *Handbook for Discussion Leaders.* New York: Harper and Row Publishers, 1954.

BAIRD, A. CRAIG. *Discussion: Principles and Types.* New York: McGraw-Hill, 1943.

BARNES, G., and M. J. SUTCLIFFE. *On Stage, Everyone.* New York: The Macmillan Co., 1954.

BARNES, HARRY G., and LORETTE W. SMITH. *Speech Fundamentals.* Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1953.

BARRICK, AUGUSTA I. *The Power of Effective Speech.* New York: Bookman Associates, 1959.

BRADEN, WALDO W., ed. *Speech Methods and Resources: A Textbook for the Teacher of Speech.* New York: Harper and Row Publishers, 1961.

BREMBECK, WINSTON, and WILLIAM S. HOWELL. *Persuasion.* New York: Prentice-Hall, 1952.

BRIGANCE, WILLIAM N. *Speech Composition,* 2nd ed. New York: Appleton-Century-Crofts Inc., 1953.

BUEHLER, E. C. *You and Your Speeches,* rev. ed. Lawrence, Kansas: Allen Press, 1957.

BUYS, WILLIAM E. *Speaking by Doing.* Chicago: National Textbook Corporation, 1960.

COHEN, B. BERNARD. *Writing About Literature.* Chicago: Scott, Foresman & Co., 1963. Features include glossary of terms with examples, list of questions to be applied in analyzing various types of literature, theme grading chart.

DICKENS, MILTON. *Speech: Dynamic Communication.* New York: Harcourt, Brace and World, Inc., 1963.

EHNINGER, DOUGLAS, and WAYNE BROCKRIEDE. *Decision by Debate.* New York: Dodd, Mead and Co., 1963.

EISENSON, JON. *The Improvement of Voice and Diction.* New York: The Macmillan Co., 1958.

ELSON, E. F., and ALBERTA PECK. *The Art of Speaking,* rev. ed. New York: American Book Co., 1956.

FREDERICK, ANTHONY, S. M., Editorial Chairman, and the Committee on a Bibliography of *English Journal* Articles. *Annotated Index to the English Journal, 1944-1964.* The National Council of Teachers of English, Champaign, Illinois, 1964. Very helpful for locating articles.

GESELL, A. H., and F. L. ILG. *Youth—The Years From Ten to Sixteen.* New York: Harper and Row, publishers, 1956.

GORDON, EDWARD J., and EDWARD S. NOYES, eds. *Essays on the Teaching of English.* New York: Appleton-Century-Crofts, Inc., 1960, 61-200. Writing section includes seven articles, which cover such areas as content, creative writing, craft and general remarks.

GRIFFITH, FRANCIS, CATHERINE NELSON, and EDWARD STASHEFF. *Your Speech,* 2nd ed. New York: Harcourt, Brace and World, Inc., 1960.

HEDDE, WILHELMINA G., WILLIAM NORWOOD BRIGANCE, and VICTOR M. POWELL. *The New American Speech,* rev. ed. Philadelphia: J. B. Lippincott Co., 1963.

HENNEKE, BENJAMIN. *Reading Aloud Effectively.* New York: Rinehart and Co., 1954.

HOOK, J. N. *The Teaching of High School English,* 2nd ed. New York: The Ronald Press Co., 1959. Note especially chapters 9 through 14—on composition.

_____. *Writing Creatively.* Boston: D. C. Heath and Co., 1963. Hints for writers who want to express themselves as individuals in the best way possible.

IRWIN, JOHN V., and MARJORIE ROSENBERGER. *Modern Speech.* New York: Holt, Rinehart and Winston, 1961.

KITZHABER, ALBERT R. *Themes, Theories, and Therapy: The Teaching of Writing in College.* New York: McGraw-Hill Book Company, Inc., 1963.

LAMERS, WILLIAM M., and JOSEPH M. STAUDACHER. *The Speech Arts.* Chicago: Lyons and Carnahan, 1956.

LEE, CHARLOTTE. *Oral Interpretation.* Boston: Houghton Mifflin Co., 1959.

LINKUGEL, WIL A., R. R. ALLEN, and RICHARD I. JOHANNSSEN. *Contemporary American Speeches.* Belmont, California: Wadsworth Publishing Co., 1965.

MCBURNEY, JAMES J., and GLEN E. MILLS. *Argumentation and Debate: Techniques of a Free Society.* New York: The Macmillan Co., 1964.

NICHOLS, RALPH G., and LEONARD A. STEVENS. *Are You Listening?* New York: McGraw-Hill Book Co., 1957.

OLIVER, ROBERT T. *The Psychology of Persuasive Speech.* New York: Longmans, Green, 1957.

OMMANNEY, K., and P. OMMANNEY. *The Stage and the School.* New York: McGraw-Hill Book Co., 1950.

PAINTER, MARGARET. *Ease in Speech.* Boston: D. C. Heath and Co., 1962.

ROBERT, HENRY G. *Rules of Order, Revised.* Chicago: Scott, Foresman & Co., 1951.

ROBINSON, KARL F., and E. J. KERIKAS. *Teaching Speech: Methods and Materials.* New York: David McKay, 1963.

SMITH, MILTON. *Play Production.* New York: Appleton-Century-Crofts, Inc., 1947.

WEAVER, ANDREW T., and GLADYS BORCHERS. *Speech.* New York: Harcourt, Brace and World, Inc., 1946.

_____, and DONALD K. SMITH. *The Teaching of Speech.* Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1952.

_____, and ORDEAN NESS. *The Fundamentals and Forms of Speech.* New York: The Odyssey Press, 1957.

ARTICLES

Note especially the entire issues of *English Journal,* L (April 1961) and LIII (Jan. 1964).

The following articles are from *English Journal* unless otherwise indicated.

ANDERSON, LORENA A. "Ways and Means in the Teaching of Writing." LI (Dec. 1962). What students like and dislike about theme writing with implications for the teacher. Suggestions for discussion, writing atmosphere, revision, evaluation.

ANDERSON, RICHARD D., and RALPH WIGINGTON. "An Aid in the Teaching of Writing." LI (Nov. 1962). The five-paragraph theme used as pattern for various assignments. Clearcut pattern shown to be helpful.

CARLIN, JEROME. "This I Believe—About the Essay." LI (Sept. 1962). Specific suggestions for teaching the modern essay.

CHALPIN, LILA. "On Ending with a Bang, Not a Whimper." LIII (Jan. 1964). Six different suggestions on ways to end a theme.

DAVIS, SYLVIA. "Fun with Paragraphs? It's Possible." LII (April 1963). Paragraph and sentence criticism made more palatable to junior high school students by use of pseudonyms. Many suggestions for topics.

DELL, W. C. "Creative Writing in the English Classroom." LIII (Oct. 1964). Eighteen exercises for stimulating the student.

DIEDERICH, PAUL B. "In Praise of Praise." *NEA Journal,* LII (Sept. 1963). Concentration on one error at a time. Positive criticism important.

DUNN, FRANK. "A Weekly Theme with a New Twist." L (Feb. 1961). Method shared which enables students to write a theme each week.

FEENEY, JOSEPH J., S. J. "Teaching Students to Write Poetry." LIV (May, 1965). Steps taken leading up to writing verse; types attempted.

FLETCHER, PAUL F. "What Doesn't Happen in Writing—and Why It Doesn't." LIII (Jan. 1964). Negative comments—with positive solutions and theme suggestions.

FRAZIER, ALEXANDER. "The Teaching of Writing as Writing." LIII (Sept. 1964). Framework for reviewing composition program with aim of greater continuity and impact.

GIRR, FRANCIS X., JR. "Group Paragraph Revision." XLIX (Dec. 1960). Each student evaluates own paragraph as teacher asks for identification of elements one at a time: verbs, subjects of clauses, modifiers, transitions.

GROSE, LOIS M. "Essential Conditions for Teaching Written Composition." L (April 1961). Essentials identified both in teacher characteristics and working conditions.

_____. "Teaching Writing in the Junior High School." XLIX (Feb. 1960). Study of writing programs in the junior high school, with many teaching suggestions for developing skill and competence.

HADLEY, BARBARA. "Short Story Writing in Senior High." LI (Jan. 1962). The development of a creative exercise in writing.

IRELAND, VIRGINIA. "Give Junior a Frostie." LIV (April 1965). Unusual suggestions on teaching the awareness of organization.

JENKINS, KENNETH D. "Towards A New Awareness of Creative Writing." LIV (Jan. 1965). Five important considerations about teaching of writing and nature of creativity.

JEWETT, ARNO. "Improving the Quality of English Composition." *NEA Journal,* LI (Dec. 1962). Individual conferences, uniform style sheets, students' theme collections, double periods, and closer relation of teachers and theme readers given as recommendations.

JOSEPH, LOIS. "A Disciplined Approach to Creative Writing." LI (Oct. 1962). Outlines a creative writing course in which "disciplined approach" is viewed under subheadings: development of standards, forms of expositions, research paper, and the short story.

KLEIN, ANNA LOU. "Expository Writing for Amateurs." LIII (Jan. 1964). A six lesson course for tenth graders. Emphasis on presentation or development of an idea and on technique.

LOCKERBIE, D. BRUCE. "Solomon Was Wrong." LII (Nov. 1963). Concept of "the speaking voice," along with matters of tone, attitude, and audience as helps for teaching composition.

LYNCH, JAMES J. "The How of Writing Impromptu." *The Clearing House,* XXXIV (April 1960). Stress on grouping unified thoughts into outline to determine paragraph structure.

MCCAFFERTY, JOHN. "Beginning Composition in the Senior High School." XLIX (Dec. 1960). Introduction (and grading) of aspects of composition one by one. Concentration on difficulties if needed.

MCLAUGHLIN, BRIAN K., and FRANCIS X. TRAINOR. "An Inductive Method of Teaching Composition." LII (Sept. 1963).

MORSE, GRANT D. "There is No Substitute for Writing." LII (Jan. 1963). Adequate compositions derive from continued practice in writing, good reading habits, and careful correction.

MIZINER, ARTHUR. "The Craft of Composition." *Essays on the Teaching of English,* eds., Edward J. Gordon and Edward S. Noyes, New York: Appleton-Century-Crofts, Inc., 1960. Argues for value of assigning frequent compositions. Importance of sentence and paragraph in craft of composition discussed. Syntactical patterns frequently mishandled are listed.

NICHOLSON, MARGARET A. "On the Track of the Jabberwock." LIV (Jan. 1965). Amusing inspiration for papers.

OLSON, HELENE F. "What is Good Teaching of Written Composition?" L (April 1961). Effective teaching of writing induces students to make their writing idea-centered, clear, logical, and individual in style.

PERSON, TOM. ". . . So Proud You Could Pop!" XLIV (Nov. 1960). Ways to handle various personalities, to encourage students to write and to face the hard work of writing. Also, what makes up creative writing.

PETERSON, R. STANLEY. "Once More to the Well: Another Look at Creative Writing." L (Dec. 1961). Five assignments illustrate an approach to teaching the writing of short stories and five to the teaching of poetry writing.

RAST, CARLISLE L. "The Beginning Research Paper." L (Oct. 1961). Presented are basic conditions desirable for assigning and carrying out the research paper, with an illustrative unit.

STASSEN, MARILYN E. "Creative Writing in Junior High School." LIV (Jan. 1965). Suggestions for the writing of poetry, with especial use of Haiku.

THOMAS, CLEVELAND A. "Fostering Creativity in High School English." LI (Dec. 1962). Interaction of young minds and ideas, proper mixture of expository and imaginative writing, and creative projects that derive from literature are areas in which creativity in writing can be improved.

WESTON, JOHN. "A Case for Creativity." L (May 1961). Supports place of creative writing along with other types of writing; includes basic suggestions on how to encourage creativity.

SUPPLEMENTS

JOURNALISM IN THE ENGLISH CURRICULUM

Why journalism in the high school? Why journalism, more specifically, in the English class? Dag Hammerskjold replies most appropriately to these questions in his autobiography, *Markings*. "Respect for the word," he writes, "is the first commandment in the discipline by which a man can be educated to maturity—intellectual, emotional and moral. Respect for the word—to employ it with scrupulous care and incorruptible, heart-felt love of truth—is essential if there is to be any growth in a society or in the human race. To misuse the word is to show contempt for man. It undermines the bridges and poisons the wells. It causes man to regress down the long path of his evolution." Journalism instruction at any level properly and fundamentally implies inculcation of this respect in the student.

It is important, indeed imperative, that in today's curricular planning for high school journalism we break away from the concept that journalism is "watered down English" for ne'er-do-wells. The rank injustice of this idea needs no appeal here. Now we need to look beyond the idea that journalism is simply newspaper writing with some aspects of television, radio and magazine writing thrown in. Journalism in essence is the reporting or giving account of events and ideas for mass consumption via printed and electronic media of communication. The mass impact of television, both as reporter of events and as an entertainment medium, must certainly be reckoned with today. But for literate, educated people, the modern print media are of primary concern as purveyors of journalism in our technologically and ideationally advanced society. Technical or special magazines, trade journals, bulletins, reports and newsletters play increasingly familiar parts in the daily lives of businessmen, professional people of all kinds, semi-professional and skilled workers, and persons functioning at the lowest levels of employment. While focus in English classes properly should be upon development of communication skill, prior attention needs to be given to the context of communication and the forms and avenues through which human communication is conducted. Accordingly, in journalism instruction, we prescribe primary concern for students' development of more effective consumership of the mass media of communication, and stress the fundamental skills required of one who functions within that context of communication.

Teachers of English are, or ought to be, concerned not only that their students develop writing skills in the time-honored prose areas of the book review, the essay, and the research paper, but that they have the opportunity to write succinct, logically organized, informational accounts which might be acceptable in good newspapers, magazines or newsletters. Through training in journalistic writing, the student can learn to write with both personal and library research as bases for his conclusions. Simple and basic research techniques are vital to the success of journalistic writing. Student journalists who have gathered and analyzed their own facts are more strongly motivated to communicate their ideas, with the prospect of impact, if not effect, on others. Student journalists must write so as to be understood if they are to make their mark.

An important concept we must help students realize is that our society's fundamental principle of freedom of expression is actually in danger if we cannot and do not communicate. We must teach young people to project the truth: factual and appropriate information understandably conveyed to those receivers who either need or ought to need it, even though a particular receiver may not be desirous of getting it. Without free and full flow of information, democracy cannot survive. With the inception and expansion of mass printing, in particular, the ideal of freedom of expression has grown and thrived. The writings of many of our earlier modern-age creative thinkers and literati (John Milton, John Stuart Mill, Thomas Paine, and Thomas Jefferson, for example) stemmed from this ideal. American journalists have always been the vanguard of those vitally concerned about freedom of expression and man's inhumanity to man in the realistic tradition of Walt Whitman, O. Henry, Ambrose Bierce, Frank Norris, Upton Sinclair and Theodore Dreiser. Recent espousers of the cause have been journalists Mencken, Thurber, Sandburg,

Hersey, Hemingway, Steinbeck, Richter and Marquand. These men observed life in the rough as newspaper reporters. As prelude to their creativity as literati, they learned to write succinctly and impressively for a contemporary audience with much more than a casual observer's concern for the plight and promise of their fellow men. The current, somewhat popular idea that perhaps certain information and ideas should be stifled because they represent unpopular or immoral aspects of reality runs counter to the thesis to which they have subscribed: freedom of expression at any cost. Is the heritage we have from them worth preserving? If so, we should so counsel our students and provide the climate in which they may function creatively in this regard.

Perhaps one of the best ways to open our students' eyes to the world of communicative writing is to impress them with the idea that courses in English, both literature and composition, are not ends but important means to ends. So it is with journalism. Writing as a practicum is really the gathering and conveying of information in hundreds of subject areas. Journalists have long recognized this, but sometimes we as English teachers have ignored areas beyond our own "comfortable" subject field as topics for writing. We have often ignored the writing which emanates from bases in social and physical sciences: the world around us. Through journalism, the teacher can offer the student something tangible, meaningful and timely to write about. He may inculcate in the "embryo" journalist an acute awareness of audience and may even help him realize available and highly potential markets for his work. Clarence Hach, chairman of the English department at Evanston (Illinois) Township High School and strong advocate of the intrinsic values in scholastic journalism, requires students in his classes to write for publication—a specific publication. They must study and research those publications to determine in advance such concerns as appropriate type of subject matter, content and preferred story length. His students have established a remarkable record of publication in literary magazines, scholastic and commercial newspapers, and quality teen-age magazines, in particular.

A journalist, writing as he does for an audience in every story, can ask questions of his reader. He can put himself in the reader's shoes, then write from this investigative context. Today's crying need for more and better-trained journalistic writers in the communications profession calls for specific and early training in finding and in objective organizing and presenting of factual material. That more good expository writers are needed is evident, for example, in the proliferation of special informative and technical magazines now on the market. Yet much of what is written in these journals is difficult to understand, even by others in the same field, because the writers are primarily trained in other areas. Frequently the only writing training these persons will have received is in the upper secondary levels and in basic college or university courses with sparse attention, at best, to exposition per se.

The challenge to instruct young people to write to be read and to interpret with clarity, directness, and regularity in a rapidly expanding world of ideas and technology must be met. And the journalist style formula, sometimes called "inverted pyramid," has been a highly efficent way of conducting the flow of information. It has done yeoman service as a unique way of giving the reader a capsule summary of information at the outset and then presenting further related information and ideas, usually in decreasing order of importance, to assure his getting the most information in the most succinct and palatable way possible. Now, however, it is not a compulsory expository form for all communicative purposes, even for newsmen. While much timely "spot" news is still written in this way, the newer methods of interpretative reporting and analysis are now with us. They have developed because of the reader's changing attitudes and needs. Certainly students of writing should be exposed to explanation of this shift as they move to cope with it in their writing. The high school English or journalism class is the proper arena in which this realization should take place. Teachers should be properly prepared and motivated to bring it into being. Today much evidence indicates that this shift is being received favorably. Interpretative "depth" reporting is now common in popular newspapers and magazines, for example. Emphasis on the short sentence and short paragraph for readability remains a journalistic asset; the newswriter, however, can today incorporate in his work the well-written, longer sentence which reads easily.

The extant language and literature of journalism are a part of our heritage, bought at no small price, from those who worked . . . yes, even bled . . . for freedom of expression and free flow of human communication. It has been the purpose of this discussion to highlight certain key facets of this heritage and to delineate the essential current form and changing aspects of this field, as it might be introduced in language-arts programs for the edification of both consumers and practictioners of modern journalism.

A new curriculum guide and course of study for communications being developed by the Curriculum Commission of the Journalism Education Association promises to offer creative suggestions to the English teacher of composition, literature, and/or journalism. Six basic units, which may be flexibly approached as regards mode or area of offering, are cited: communications theory, press and society, research, informative writing, persuasive and critical writing, and production techniques. This Commission has been developed because of the need for (1) a text *not* publication-production oriented, (2) the locating and cataloguing of better background teaching material, (3) more and better qualified students undertaking formal journalism course work, (4) updating of scholastic journalism curricula, and (5) proper training facilities and appropriate focus for courses purporting to train journalism teachers. The Commission recognizes, in the light of new audience research findings, that there is a close relationship between the manner in which people obtain information and their resulting behavior. For this reason, attention to mass information skills and consumership are becoming increasingly more vital. At a time when many disciplines have begun investigations moving toward re-evaluation of position, high school journalism is moving into this area of questioning and research. Our intrinsic motive: The imperative of "respect for the word" in our time . . . for survival's sake.

INTELLIGENT CONSUMPTION OF THE MASS MEDIA

A Short Unit on Reading, Listening, Writing, and Understanding for the News Media

The basic unit can be of best use late in the sophomore year or in the junior year as students reach a more mature level of understanding. It can be of practical value in English, social studies, and other classes and in organization work, student government, and student publications.

Each student should be required at the outset to have a copy of a daily newspaper or weekly news medium: *The National Observer, Time, Newsweek,* or *U.S. News.* There should be some variety in newspapers and magazines so students may see how different media write, edit, and display similar material.

This short, six to eight day unit may well only whet the interest of the instructor and class and may easily be expanded. An excellent reference is *Two Units on Journalism for English Classes* (1964, 136 pages). Several student helps available in small quantities at no cost are also suggested in the bibliography.

The unit includes five parts:

I. Reading and listening: getting the most out of the media.

II. Learning what constitutes good news reporting.

III. Understanding the standards of mass media.

IV. Gathering and editing the news.

V. Writing for the local press.

First Day (possibly a half period)

Define: Journalism and mass media. Journalism entails gathering information about people and events in an objective, thorough, and timely fashion; writing this information in a well-organized, r e a d a b l e style; and presenting it to a mass audience via one of the mass media, i.e., newspapers, magazines, radio, television, handbills, pamphlets, etc.

Discuss: Advantages and disadvantages of mass media for various types of informational presentation: timeliness vs. depth, interpretation vs. objectivity.

Second Day

Discuss: What the students found in their respective publications that they were not previously aware was there (list on chalkboard). What criteria did students list as being representative in a good story? Some suggested major categories include: accuracy; both sides of an issue presented; timeliness; completeness (as of the time of publication); logical story organization (reader knows basic content within the first two paragraphs); use of good quotations where applicable; smooth transitions; use of specific verbs and nouns. How does one find what he wants to find in the mass media?

Scanning headlines and story leads.
Use of index in news magazines and some newspapers.
Summary list at start of radio and TV newscasts.
Importance of initial word and initial phrases in stories.

Collect: Clipped articles. The teacher will skim over and comment on the criteria students used, and will grade papers and return them the third day.

Assign: Listen to a local TV newscast and a national TV newscast. Be prepared to discuss how these stories are organized differently from printed stories. Distinguish a newscaster from a news commentator.

Alert: Each student should begin to gather facts for a story about an activity or an organization to which he, a member of his family, or an acquaintance belongs. He should refer to the publication in which the story might be used, and might submit his story for publication. Stories will be due the fifth day.

Third Day

Discuss: How do radio and TV presentations differ from printed presentations? How do newscasters differ from commentators? (list comparisons on chalkboard) Based on observations of all media, what standards should the mass media follow? (The Associated Press Managing Editors' "Criteria of a Good Newspaper" is a good guide which may serve all media. Other criteria are found in *Two Units on Journalism for English Classes*, and Christenson, R. M. and Mc Williams, Robert O., *Voice of the People*, pp. 111-115.) For those without access to these references, the criteria are summarized below, along with the recommendation on society's communication needs advanced by the Commission on Freedom of the Press:

Accuracy: Exert maximum effort to publish truth in all news situations.
Strive for completeness and objectivity.
Guard against carelessness, bias, or distortion by either emphasis or omission.
Correct errors of fact promptly.

Responsibility: Select, edit and display news on the basis of significance, interest and genuine usefulness to the public.
Edit news affecting public morals with candor and good taste and avoid an imbalance of a sensational, preponderantly negative, or merely trivial news.
Accent when possible a reasonable amount of news which illustrates compassion, self-sacrifice, heroism, good cit-

izenship and patriotism. Clearly define sources of news. Tell the reader when competent sources cannot be identified. Ascertain the true facts behind public statements which the newspaper knows to be inaccurate.

Uphold the constitutional right of free speech, respect rights of privacy and serve the public by helping to protect all rights and privileges guaranteed by law.

Instruct staff members to conduct themselves with dignity and decorum.

Integrity: Honestly and fairly edit news content to provide impartial treatment of disputed issues and thorough and dispassionate handling of controversial subjects.

Practice humility and tolerance in all relations with news sources and the public and respect honest conflicts of opinion.

Label as *Editorial* the media's own views or expressions of opinion and provide on the editorial page a forum for the pertinent exchange of comment and criticism, especially if it conflicts with the media's point of view.

Leadership: Stimulate and vigorously support public officials, private groups and individuals who increase the good works and eliminate the bad in the community.

Serve as a constructive critic of government at all levels, providing leadership for necessary reforms or innovations, and exposing any wrong-doing in office or any misuse of public power. Oppose selfish and unwholesome interests regardless of their size or influence.

Recommendations on Society's Communication Needs by the Commission on Freedom of the Press

A truthful, comprehensive and intelligent account of the day's events in a context which gives them meaning.

A forum for the exchange of comment and criticism.

A means of projecting the opinions and attitudes of the groups in the society to one another.

A method of presenting and clarifying the goals and values of the society.

A way of reaching every member of the society by the currents of information, thought and feeling which the press supplies.

Discuss: How can a local reader have any influence upon improving the news coverage of the media? Answers may include inviting an editor or a reporter to talk to the class, using the proper public forums for both praise and criticism, and personally asking media staff members about why certain things are done as they are.

Assign: Write a three to five paragraph news story on some event or other newsworthy circumstance which would be submitted to the school or local press. This story will be due the fifth day of the unit.

Teacher Direction: Using *Two Units on Journalism* or a good journalism text from your library, work out a guide sheet for news reporting and writing.

Alert: Be sure that the student knows what specific subject he is going to write about and what sources he is going to contact for related information. We suggest that he have this information listed for class by the fourth day so that the teacher can check it rapidly at the start of the class.

Fourth Day

Discuss: How does one go about gathering information?

What form does the newspaper require?

What should and should not be included?

Suggestion: A mock interview between teacher and student can be conducted with the student playing the role of the reporter and obtaining the necessary information.

Refer students to interview-type stories in the newspapers.

Fifth Day (or possibly the sixth day with an intervening assignment)

Collect: Stories

Discuss: Problems in gathering information

Sixth Day (or seventh if an additional day is included)

Return: Stories

Discuss: Problems in news gathering and writing

Assign: Rewriting or revision as the case demands

Seventh Day

This might be a kick-off for a feature story on "What's in the Mass Media That I Didn't Know Was There," or a similar exercise.

READING LISTS OF VALUE

Journalism Guidance Literature, 1963, prepared by Gretchen A. Kemp, Indiana University; available from Journalism Extension Services, University of Wisconsin, 432 N. Lake St., Madison, Wisconsin 58706.

Select Reading List on Literary Journalism for Secondary Schools, 1965, prepared by E. C. Karwand, chairman, Department of Journalism, Wisconsin State University, Eau Claire; available from Journalism Extension Services, University Extension, University of Wisconsin (see above address).

Hach, Clarence, "The Place of Journalism in an English Curriculum," available from Journalism Extension Services, University of Wisconsin (see above address) and in *Wisconsin English Journal,* Vol. 7, No. 8, April, 1965.

Squire, James R., "Journalism and the English Program," *Wisconsin English Journal,* Vol. 7, No. 8, April, 1965.

"Two Units in Journalism" also has excellent bibliographical helps.

This supplement was prepared by a Committee of the Wisconsin Journalism Teacher-Adviser Council:

Robert L. Tottingham, Executive Secretary
Kenneth Bienderra, Oshkosh Senior High School
Miss Marlene Ott, Winneconne High School

A SAMPLER OF STUDENT COMPOSITIONS

One of the important goals of this curriculum guide is to acquaint teachers of all levels with the program, methods of instruction and development of students in a continuous sequence of growth from the first school days to graduation from high school. One of these developments is in the art of writing, commonly called composition. Although many children in kindergarten learn to write their own names and a few simple words, independent composition really begins in the first grade. Our samples, therefore, open with examples of original compositions by first grade children. Since many of their stories originate around pictures of their own making, our illustrations include this association of art and writing.

At each grade level, two examples of writing are submitted. One is labeled "weak," but it is not to be considered the poorest example of writing at that grade level. It is below average performance, but with guidance and sympathetic help, the student who wrote it could be brought up to average work. Similarly, the example marked "strong" should be taken to mean an example of writing which is above average performance, but not necessarily the best that might be written at that grade level.

HOW TO USE THE "SAMPLER"

As an Exhibit of Advancement in Writing Skills

As an individual, or in conference with fellow teachers, examine closely the examples of written work for several consecutive grade levels. Using the scheme for evaluation of student writing found on page 00 of this guide, study the sample papers in sequence for growth in:

Unity: concentration on one topic.

Continuity: ability to develop the topic by means of details and illustrations.

Form: a sense of order and logical progression.

Sentence structure: increase in modification of all types within subject-verb units.

Diction: increasing skill in using vigorous, appropriate words.

Tone: evidence of the writer's personal involvement; a glimpse of his personality.

By studying a group of papers in sequence, teachers can gain a clearer insight into the specific nature of growth in writing skills.

For Evaluation of the Work of a Particular Class

For any particular grade level, the teacher may examine closely the "weak" theme and the "strong" theme. The illustrations presented in the sampler are selected arbitrarily and do not constitute an accurate scale of writing skill at any grade level. Nevertheless, the teacher can gain much insight into the work of his class by comparing a set of papers with the two examples for the same grade. How many of the class are less successful than the writer of the "weak" theme? For what specific reasons are they deficient? How many class papers could be rated as falling between the "weak" and the "strong" examples? Do these represent the average performance of the class? How many class papers are equal or superior to the "strong" example? For what reasons are they superior? How can other students be helped to reach this level? From the study of this set of class papers, what changes or improvements in composition teaching are needed?

For a Theme Grading Exercise

From this sampler select two to four adjacent themes for a particular level of school advance-

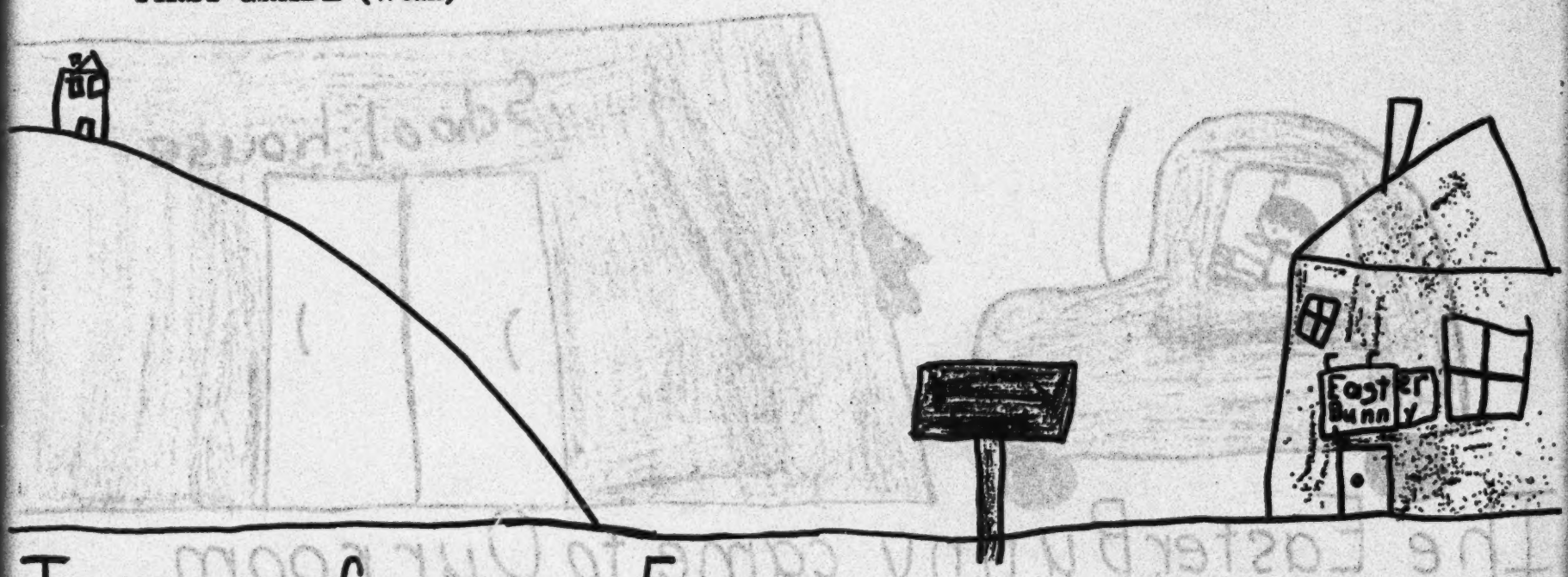
ment, such as the intermediate grades or the junior high school. Ditto or mimeograph the examples exactly as they are presented in the sampler and distribute them at a meeting of teachers of the appropriate grade levels. Ask each teacher to correct and grade each paper as he would for his own class. Before any discussion takes place, make a scale of the grades assigned to each paper by the teachers. To illustrate: Paper I: A,3; A-,2; B+,5; B,4; B-,3; C+,1; C,0 (no lower grades). Some such range of grades will probably appear for each evaluated example. Discussion should now take place to examine the reasons for the various grades assigned. No effort should be made to force an agreement on a particular grade, but the point of the discussion should be discovery of reasons for common agreement on strong and weak elements of each paper, so that the group can share views as to what constitutes acceptable writing at a particular school level. This exercise could be followed at a later date by a set of papers from the local school, dittoed or mimeographed as before, and evaluated in the same manner, to discover whether any closer agreement of the group on the rating of particular papers has been achieved.

Writing Critical Appraisals of Student Writing

As an exercise for a professional teachers' meeting, one or more of the compositions in the sampler can be duplicated by ditto or mimeograph and distributed to the group. Allow time for the paper to be carefully read and for each participant to write a short statement of evaluation. The statement might take the form of a note to the student. At the expiration of the writing time, have as many of the critical statements as is convenient read aloud. Encourage active discussion of each appraisal, not to criticize the writer, but to determine the bases of the evaluation and the consensus of the group concerning the validity of each critical observation. The tone of the exercise should be in the direction of sharpening each teacher's critical faculties to discover the strengths and weaknesses of a piece of writing, so as to apply these skills in the evaluation of the work of his students.

The following illustrations of student writing were selected by the teachers who contributed to the writing of this curriculum guide. From a considerable number of papers submitted from many parts of Wisconsin, small committees chose the two items to be presented here under the headings "weak" and "strong." These labels are only approximate, for the items marked "strong" might be only average in a superior class, while the item marked "weak" could be approximately average in a weak class. Nevertheless, it is the belief of the committees that these illustrations can help teachers recognize what to look for and to expect in the writing of students at any particular grade level. It must not be forgotten that at every grade level there is a wide range of performance, of which these examples illustrate only the stronger and weaker trends.

FIRST GRADE (Weak)



I come fo me East.
I am a Easter Bunny.
I Love you.

FIRST GRADE (Strong)

The Easter Bunny came to Our room.
The window was open.
I Like The Easter Bunny to come to Our room. I Want 24 jelly Beans and 5 eggs.
I am sorey for Card to miss the Easter party.
If We de good Workers the Easter Bunny will come.

SECOND GRADE (Weak)

A Horse

My name is Pinky.
I am a horse.
I am a big animal.
I eat hay.
Pepol ride me so much.
I eat grass on the hill.
I sleep standing up or lying down.
I can run fast.
I can be black, brown and white.
At night I in the barn.
I pole wagon.

SECOND GRADE (Strong)

The Little Boy NO.3

Once there was a little boy who was about 4 years old. He just was mad that day. He did not like anyone. Becuse no one would talk to him. And when he asked something no one would answer him. He was mad at his mother becase she would not make cookies for him. He was mad at his father becase he would not let him which TV. He was mad at his brother because he would not let him play with his

bat and ball. He was mad
at his sister because she
would not let him play with her
puppy dog. So he had a
rezin, for being mad. And
I don't blam him. So this
went on and on. intill one day
he desited to run away, So he
did. This is what he took along.
He took jam, bread, and
soda. Because they were his
faverits. Never milk! just
soda. Then he took his rabbit
his two hats, a sleeping bag,
cothes, and he always has to
take a snak, chips of corse
you know, and his sister's dog
is foaling him. Well off
he went he walked walked and
walked pretty spon he got
tired and fell fast asleep.
His Mom, Dad, sister and
brother got tired of wodering
what was going to happen so
his father went into the car
and looked for him. it was
very dark. He kept on driving
intill he saw a little boy.
And he <u>knew</u> that little
boy was his. The End

THIRD GRADE (Weak)

" sticks and stons wont braick my bones but tanks can willy kill me

1) A patol was stuck in Italy in three places in one sick another a machine gun and the last in the feild.
2 The next morning a tank came the men in the feild said " sticks and stones wont braick my bones but tanks can willy kill me and ran and got shot. He ran up but the sniper got him. But a man fond a baroka and hit the tank.

The Horse Who Thought His Master Did Not Love Him

1) Introduction (Beginning)
Once there was a horse who had a very wonderful intrest in his Master, and His Master in him. His Master gave him a beautiful Pasture with Maple trees, Crab trees, and thisle bushes. He had his own table in the barn and his own bed to sleep on. Horses stand up when they sleep so he standed on the bed. His name was Pete.

2) The Problem
One day When Pete's Master was riding. He saw a little dog who was laying on the ground then Pete started to get Wild. His Master yelled at him and said. "Can't ya see that helpless dog laying there". The horse calmed down. And He picked up the dog and they all went home he showed the dog to his Mom and Dad.

His father said "He hurt"
I know that Dad". So he
took the dog to the
barn. "I'm going to give
him your bed. Pete you
can sleep with Elsie, she
was another horse. She
was a brown horse like
Pete. That night Pete ran
away. He cried and was
very sad. He thought his
Master didn't Love Him.

The Solution

One day Pete came back
and His Master's family
to greet him. And even
the dog. His Master said
"I'm glad your back I
was worring about all'tut
you and the dog licked
Pete's leg and he gave
a happy sigh.

FOURTH GRADE (Weak)

My Pocket Sang"

When my father was a little boy the first money got was a dime. And he was proud of it when he got it. When I was a little girl when I was about five when I got my money I was proud of it. When I got my first money I thout that I was a qween for a day when I got it.

The End.

FOURTH GRADE (Strong)

The Friendly Rhinoceros

Once upon a time there was a Rhinoceros named Wilbur. He went all over the country because he wanted a friend. But all the animals were scared of him. He was so big and had that big horn on his head that they were sared. When he walked he made a noise like thunder. When all the animals ran away he called them back but they would not come. Oh he wanted a friend. One day he found a friend. He was so happy. After that he and his friend elephant named Herburt played together every day. All the

animals said, "There go the two friends." But one little rabbit said "They must weigh as much as a rocket." So Wilbur found a friend and was happy for the rest of his life.

The End.

FIFTH GRADE (Weak)

horse ranch

I would like to own a horse ranch a ride horses to. And I gode ride horses over to my frieds. I gode ride horses and feed horses and water horses.

I like horses the best. Because I wish I gode ride horses and feed them.

The tige I dislike the most it girls.

FIFTH GRADE (Strong)

Life on Venus

Well, Hello down there on that funny looking planet called earth. I live on Venus. My name is Eggberck the III. People from earth call us trolls. Our hair is very long. Mine is braided as you can see. All of us up here wear Red and White striped clothes. We all only have four fingers and toes. Oh, yes the Red and White stands for the Happy Town C-A-R-D-I-N-A-L-S.

The climate up here is very different from the way it used to be. We have rain all the time, and hot weather, it gets to be 800°. That is why the Happy Town Cardinals have a game every day.

Now I have hurry because it is starting to R—a—i—n-n-n-n-

Bye, all you funny looking American things. Opps here comes a basketball.

By **** and Eggberck the III

SIXTH GRADE (Weak)

Summer Safty

Bike riding is a good habet it is an good exercise. Many people ride bikes. There are many new kinds of bikes to. You must obey all of the rules that the cares have to. You must have good brakes to.

Swiming is nice and good for you. Many people drownd because they can't swim. Many people panac much. You must learn to smiw good and you must like to swim to do it.

Camping the wood is dangerouse because Posion plants. You must know all of this posion plants. Camping is fun because many people do it. You should bring something along for it.

SIXTH GRADE (Strong)

My Reason for Earning Money

I always dreamed of having a boat of my very own. I could go fishing any time or anywhere I wanted to if I had one. I heard where I could get a

boat, trailer, oars, and anchor for about one hundred. seventy five dollars so that summer I started saving all of the money I got. I usually can't get much work and we couldn't get an allowance. But I was in luck. My mother's friend that owned a riding range and a lodge needed help to get hay for their horses so he asked me to help. Of course I said yes. We hayed for about two weeks and in that time I made eight dollars. I had already had seventeen dollars so that made twenty-five dollars. About a week later they asked me to load sand for making a road so I worked for them again. When I was through I had about thirty-two dollars.

At the end of the summer they aked me to guide people on horseback. (Because his guides had gone home) When I was through I had about thirty-five dollars.

My mother wanted us to buy a good piano so we bought it and I had to pay ten dollars. Then my grandmother gave me three dollars and since I had twenty-five I now had twenty-eight dollars.

Well I'm still saving. Maybe I'll do better next summer. Until then I'll fish with my friend.

SEVENTH GRADE (Weak)

My Most Embarassing Momment

One night last summer my mother, Dad and myself all went to Milwaukee to see the Braves play ball.

My dad gave me some to spend and I put it in my bill fold. During the game I bought some peanuts and hot dogs and had lots of fun.

We all enjoyed the game and the Braves won, they beat the Giants 4 to 3.

I spent most of my money and on the way home we stopped and had some ice cream which my Dad paid for.

It was late and I was tired so I slept most of the way home.

When we got home I undressed and got in bed not thinking about my bill fold.

I never carry my bill fold around home so I dent use it very much and did not miss it.

One day I received a package in the mail. and it was my bill fold. Some one had found it at the park, my name and address were in it so they were nice enough to send it to me

I was embarrised because I had not missed my bill fold. and someone was good enough to mail it to me.

SEVENTH GRADE (Strong)

The Death Run!

The towering waves thundered against our shallow life raft. Still we all knew that we must keep moving in order to complete our mission.

Ever since our PT boat had been blown to shreads by a floting mine, we had been stranded, the seven of us, in a five man life raft.

Our objective was to knock out the big guns which were keeping us out of France. At that moment one of my crew members happened to spot one of the big guns in the open.

Just then I noticed the the gun was on a moveable platform. This explained the reason why our bombers couldn't knock them out. They could move out to fire, and then move back in the cave for safety.

We set up our radio and anytime a big gun would roll out we would radio one of the ships off shore the directions and it would fire on it.

After an hour we had demolished every gun on shore, so we radioed for a helicopter and in five minutes we were heading for home.

EIGHTH GRADE (Weak)

An Intriguing Ride

The horses, walking with a pleasent gait, were like a machine giving off mechanical energy steadily. The hoof beats were in a slow but sure rhythmic pattern.

The horses were pulling a carriage. The carriage had four seats. One of them was mainly for the driver. The other three seats were for passengers.

The driver would talk pleasently to the passengers about the beautiful scenery. He would say things like the tree above them might fall down as they pass under it. This amazed the people very much.

Most people describe the location as a mile of awe and wonder by horse and carriage.

EIGHTH GRADE (Strong)

A Wonderland of Glass

Nature in the raw is seldom mild.

This saying usually pertains to wild life, but it can also describe natural happenings too.

To gaze upon the countryside on the morning after a sleet storm, one might think he was viewing a glass blower's masterpiece. For when the sun comes shining through the clouds, the world is no longer just a place for humans to live, but seems to be a wonderland of glass. Each branch acts as a prism to break up the light rays and scatter their brilliant colors about.

Artists and poets have tried to express the beauty of this miracle, but on the morning you awake to find yourself in this new land of wonder you realize no words can express, no paints can capture the beauty of it's splendor.

This miracle can also be very destructive. The overpowering weight of the glistening ice puts increased pressure on a tall sturdy oak or a slim graceful pine. This can often result in it's destruction.

The silvery ice alone does not usually snap the branches or bend the trees into a permanently drooping position, but with the help of a wind the ice often becomes a shattering force and suddenly the snap of the broad sturdy branch on a tall oak drowns out the little crystal chimes.

So while a sleet storm can make trees seem beautiful and unearthly it can also lead to the destruction of our winter beauty and summer shade.

NINTH GRADE (Weak)

First of all I'll tell you about my chores. I mow and rake the lawn, shovel the walk, sweep the garage and clip the hedge. Every other Friday I take out the trash, and every other day I wash the dishes.

For hobbies and sports — most of my time is spent with my dog whether I like it or not because he follows me around like gule. I feed him, brush him, and love him. Climbing bluffs and fishing are fun. But riding horses bare-back is fun also.

My family consist of my mother and five sister. Three of them are older and two younger. I am the only boy but it dosen't bother me.

The trips I went last summer were going to Minneapolis and seeing the Tyrone Guthrie theater and the Institute of art. I also went to my aunt and Uncle's in Crandon, Wisconsin, and camped at Devil's Lake for a week.

I don't like to read too much but a book I enjoyed the most was "The Human Comedy" by William Saroyan.

NINTH GRADE (Strong)

Helping You to Know Me

Most children who grow up in the out-of-doors like nature. I had many opportunities to enjoy her bounties because my early life was spent in the country. My pets were horses. I learned to ride, care for, and accept the responsibility of them.

During the summer, ever since I was a baby, our family has enjoyed a lake in northern Michigan. Crossing Lake Michigan on a car-ferry boat, swimming and hiking through the forests have always been activities I delighted in.

Now I realize what wonderful opportunities I have had. My interests have developed from experiences in my earlier years. I take great pleasure in most sports and games, but I would rather play than watch. I find orchestra, art, and home economics much to my liking. The academic classes are also interesting. To tell the truth, I am pleased with almost everything I do, even English. I like school in general. There's one thing wrong: I would much rather play than do homework.

I love our house, which is on top of a hill overlooking the city. The yard is large enough to accommodate our whole family. My oldest sister and pal, Kit, is only in eighth grade. Missy is in sixth, John in fourth, and Helen in first. Although we often quarrel the five of us can have fun together. On the whole, I think I lead an enjoyable life. I'm sure my years at West will continue in the same manner.

TENTH GRADE (Weak)

Why high school student should not have a job after school

There are many good reasons why a student should not have a job.

School work suffers because you have no time to do it when you get home from work. By the time you get home from work you are to tired to do any thing but go to bed. If you don't get your work done you will end up failing and this will make it all the harder for you to get a job. Also it will make one more year befor you can get a full time job.

The job it's self means that if you should be tired that you won't be to much good to any one. After going to school all day that takes about all your energy up so you are just about all in for the day.

The money that you earn is just about always spent on a car or something that you could have got along with out it. It is never saved for a education.

But if you ever get freed from your job you will probably sell your car and make a great lost their and if you made a poor buy you will even lose more on it.

By this time a person has come full swing.

TENTH GRADE (Strong)

The Ideal Friend

The ideal friend should be dead. Not deceased, that word implies an unnoticed slipping away. I mean dead, definitely missed. While many would think this idea is extremely morbid one must admit to the advantages.

Sincerity in such a friend would be assumed. No living mortal can claim, honestly, to be completely sincere. It there is a life after death the friend would no longer have the undesirable mortal characteristics.

Honesty is another attribute such a friend would have. Since anything concerning said friend would originate in our minds, who would ever say that anything about the friend would be wrong?

Convenience would be very much evident in such a friend. A friend whose feelings never have to be spared but would never bruise our tender ego. A friend who would never come upon an embarrassing situation. A friend who would provide an interesting conversation topic and the same time improve our own image. Whoever would be familiar with such a great person, as we would make this friend to be, must be important themselves.

This friend would never let us down as tiring humans invariably do.

Sincerity, honesty, convenience, dependability are the qualities people have been stressing for years. Add interests and looks according to imagination and an ideal friend is formed.

While you could never cry on such a friend's shoulder, perhaps more satisfying would be the pity you could imagine. And so you have a perfect friendship.

ELEVENTH GRADE (Weak)

Disadvantages of Marriage

I think marriage is foolish in this day and age unless you have a good job. A type of job with promising prospects for the future as well as just now.

A person would be much better to stay single. A lot of engaged people say its easy to get married and still pay the bil's. They say the more childeren they have the less income tax they have to pay. This is all very true. But the measly $600 deductable for each none depent dosen't pay for ¼ of the food and cloth and glasses and other expences which must be payed.

Mabe marriag is all right for those who really want compaionship and *troubles*, but I'm going to save my nickles and dimes and go see the world.

ELEVENTH GRADE (Strong)

A Decision: Life or Death

A large group of nearly one hundred people sat in a state of uneasiness, awaiting a single man's decision. One hundred citizens of Brookline County were in attendance, all of whom were present for a definite purpose. Two of these people were directly envolved, approximately ten others were indirectly envolved, and the remaining group of about eighty people were just curious. Of course, the other ninety thousand people of Brookline County were also indirectly envolved, since a crime had been committed within the borders of their county. The decision of whether a man was to live or die for his crime was placed on the shoulders of one man, and for me it would be the most fatal decision of my life.

Cambridge was a typical small town in which nothing exciting ever seemed to happen. In small towns though, if something happens everyone in town is made aware of it. I've been a judge in Cambridge for nearly ten years, and during this time I've never tried any decisive case. Since I'd lived here all my life, the town and its people were both familiar to me. I thought that fact would always be in my favor, but I guess I was wrong.

One evening in October, a good time for hunting geese in this part of the county, I was taken from my easy chair by a knock on the door. I was told that there had been a shooting, and John Stewart was on the verge of death. John Stewart was a likeable newspaperman who drew the respect of all.

The burden of John Stewarts death had been placed on my shoulders. It would be my responsibility to determine the guilt of the murderer, Bill Stacy, a bad name in Cambridge. Bill Stacey was an outsider, and besides that he had supposedly killed our friend, John Stewart. All evidence had been stacked up against the outsider. Even my mind had been affected by sentimentalism and town opinion. Stacey's defense showed signs of a local attorney's influence also. The fact is, the entire trial could be compared to a grizzly bear preparing a small, helpless trout for consumption. I, the great wise one, had been swayed by a small town and its feelings.

On December 24th, Bill Stacey met his death in the gas chamber. The opinion of everyone was the same, "that cold-blooded murderer deserved it," but yet how could I live with myself knowing that I may have murdered Bill Stacey, a fellow human being on the desires of my fellow citizens.

TWELFTH GRADE (Weak)

The analysis of a person is not easy, and it is less easy to analize one self.

I analize myself as being average in grades. But there is more to English than grades. There are facets in which talent is required to be successful, such as writing literature. Yet there is more to English than writing. There is grammar and reading which require no special talent. I analyze myself as an English student of the latter.

As a student in general, the overall look isn't good, grade wise. But I feel that I'm learning even though the grades don't show it. I don't think I would want to be the best student, nor the worst. I am neither of these, sort of the middle of the road.

I feel I am doing better as a human being than as a student. I attend church regularly and do what is required of me as a citizen. I believe that I do what my parents expect of me, maybe a little more. I'm not saying I'm perfect, far from it, but I haven't heard any complaints.

TWELFTH GRADE (Strong)

The Cow

It was early afternoon. The cowyard was hot and parched from the sun's relentless beating down upon it. Yellow sulphur butterflies in scores hovered over and settled on the dry tufts of barn dirt.

Down the lane toward the barn came a big, ugly holstein cow. She lumbered along slowly, her heavy udder swaying with her side-to-side gait, her tail flicking annoying flies from her hot body.

The yellow butterflies scattered as she plodded on through the cowyard to the barn. She awkwardly pulled herself onto the low cement platform that began about fifteen feet from the barn. Then she went to a small window and slowly lifted her heavy head, at the same time sending forth a loud bawl that seemed to originate deep in her throat and become louder as her head rose. She then lowered her head and stood waiting.

Presently a short but clear bleat came from a calf in the barn. The cow lifted her head again and called loudly. Then again she called, and the calf answered.

The mother stood probably an hour in the heat bawling for her calf, although he had long since stopped answering. Finally she turned her body with an effort and walked to the cow tank. She dropped her head forward and slowly sucked the cooling water. Then she withdrew her head and threw it to one side, her big tongue slopping water as she licked her heaving back.

She lumbered back toward the lane, more weary but not too discouraged. It wouldn't be too long until milking time, and she could be with her calf.

Now white cabbage butterflies had joined the yellow sulphurs. They made way as the cow passed, then fluttered back to close the passageway.

THE LANGUAGE PROGRAM

WORDS AND IDEAS IMPORTANT TO THE LANGUAGE PROGRAM

The English Language. Spoken by over three hundred million persons as a first language, used by millions more as a second language, and understood by unknown numbers of others, the English language is one of the most important media of communication in today's world. One can fly around the world, at least the world outside the iron curtain, in airplanes of dozens of nations speaking scores of languages and he will be instructed in English by lighted signs, "Fasten seat belts!" A large part of the world's diplomacy and an even larger part of the world's commerce is conducted in English. As a second language required in schools of nations of other languages it leads all others. A sound command of English is therefore a possession of almost incalculable value.

Despite these facts, most users of English know very little about it. When was English first spoken? By whom was it spoken, and where? How did it emerge as a distinct language? What circumstances influenced its development? These and many parallel questions need answers in our schools so that children and youth advancing in skill in English may also know what a rich and colorful heritage has fallen to them. Some of these questions will be answered in this curriculum, and the answers to others will follow from the reading of books listed in the bibliography. A consideration of first importance to teachers and students is the development of attitudes of inquiry and respect for the language which we share with millions of other speakers.

Usage. The term *usage* describes the choices that are made in the words, phrases, and idioms of a language as a response to standards imposed by forces external to the language. In English "I ain't go no paper" and "I have no paper" equally convey meaning, and from the point of view of emphasis the first example is more forceful than the second. Why do teachers discourage the first and teach the second? There is nothing inherent in the English language or in its grammar to direct this choice. The pressure comes from society, really a small part of society, whose judgments in matters of language carry weight. Consequently we avoid "I ain't go no paper" and encourage "I have no paper" in response to the expectations of our current society. As the expectations of society change, usage also changes. "Enthusiasm" in the eighteenth century was a bad word, used to express scorn of an undesirable trait. Today it is in excellent use, to describe an admired trait. "Stink, stench, smell, odor, aroma" all refer to the sense of smell, but their usage today differs widely. Once upon a time in English it would have been acceptable to speak of "the stink of the rose." When Sir Winston Churchill said, in a recording, "This is me, Winston Churchill, speaking," he was using a pronoun form made acceptable by social use. The receiver of a package who inquires, "Who is it from?" is using a form sanctioned by use. He could ask, "Whom is it from?" but this form would not sound natural to most listeners. Much of the instruction given in schools regarding choices of words is to teach "acceptable usage," that is, what educated, responsible people expect. Usage is often confused with grammar, but it is not grammar, as the next section should make clear. It should also be clear that grammar (as defined by students of grammar) does not make rules to govern usage. Actually many rules, often called "grammar," were created to support opinions about usage, such as the rule, "A sentence must not end with a preposition." Whoever invented this "rule" was ignorant of, or ignored, the historical fact that English properly ended sentences with prepositions long before the "rule" was made. The grammar of English includes sentences ending in prepositions. Whether or not to use such sentences is a choice of usage, not of grammar.

Grammar. In his chapter "English Grammars and the Grammar of English," (Kenneth G. Wilson. "English Grammars and the Grammar of English," Funk and Wagnalls *Standard College Dictionary: Text Edition*, 1963) Professor Wilson presents the concept that a grammar is a system: "*The grammar* of a language is the system of devices which carry the structural

'meanings' of that language in speech and writing . . . *A grammar* is a description of *the* grammar of a language. That is, any full description of the patterned system of signals employed by a language is *a* grammar of that language." In speaking of English grammar, therefore, we are concerned with the system by which we arrange and structure words to convey meaning; in simple terms, how we make English sentences. The grammatical system, then, operates strictly within the language. Unlike usage, grammar is not a correlation of language with the environment. Nearly all children master a large part of this system before they enter school. They know grammar but cannot yet describe it.

By means of a nonsense sentence we can see how certain forms of words, certain positions of words, and certain functional words give us clues to grammatical meaning. In such a sentence as, "The subrious mallots serbed cronkly under a jagonive brunter," there is no recognizable meaning, but there is unmistakable grammatical information.

From *word forms* we guess that *subrious* and *jagonive* are adjectives, *mallots* is a noun plural form, *serbed* is a verb in past tense, and *cronkly* is an adverb. When word *form* is aided by word *position*, we gain in assurance.

From *word position* we gather that *subrious*, in its position before *mallots* and after *the*, is an adjective; that *mallots*, standing before *serbed* is probably a noun; that *serbed*, standing after a noun and before a possible adverb is a verb, and that *jagonive*, standing before *brunter* and after *a* is an adjective.

The functional words *the* and *a* (which may be called determiners) signal a noun to follow, thus reinforcing our information about *mallots* and *brunter*; *under*, a preposition, signals a noun phrase whose head-word would be a noun, *brunter*, preceded by a modifier, *jagonive*.

From this illustration we can understand how grammatical meaning is signaled by the forms of words, by the positions of words, and by the functional uses of certain words. It is this system by which we make sentences that we can call *grammar*. Though much of it is learned before a child enters school, it can be made conscious, clarified, and expanded by school instruction. "Teaching grammar," therefore, becomes the development by instruction of the means by which we make sentences.

It follows, then, that we are unable to speak about *the grammar* of English, for at present our knowledge is meager and the complete system is not revealed. But we can speak about *some grammars* of English, for these are efforts at the description of the system by which English operates. Among the grammars now current are traditional grammar, a system developed in the eighteenth century and refined by scholars of the early twentieth century. Some fragments of this grammar are in the school textbooks. A second system, founded by Professor C. C. Fries in 1952, is called structural grammar. Its principal effort is to determine the signals which make up structure of English apart from and independent of the lexical meanings of words. (For an illustration of this system see *Structural Grammar in the Classroom* by Verna Newsome, WCTE, University of Wisconsin-Milwaukee, Milwaukee, Wisconsin 53211, $1.25.) A third system, developed by Noam Chomsky and others, is called generative-transformational grammar. It seeks to determine the rules by which English sentences are formed and to organize these rules into a complete system. (For an illustration of this system in programmed form see *English Syntax* by Paul Roberts, New York, Harcourt, Brace and World, Inc., 1964, $3.80.) At present none of these grammars is *the grammar* of English. While scholars forge ahead to come closer to *the grammar*, teachers will be wise to be cautious in adherence to a single system. This curriculum attempts to employ useful aspects of all three systems.

Most grammarians divide the scientific study of the structure of language into three separate but related factors, called *phonology*, *morphology*, and *syntax*. These terms will be defined separately with comments.

Phonology. Phonology is the study of sounds; English phonology is the study of the sounds of English. When a system is devised for the representation of sounds of many languages, or of one language, it is usually called a phonetic system, or phonetics. *Phonetics* is the sys-

tematic study of speech sounds. *Phonemics* is the study of the speech sounds of a particular language which have distinctive differences in that language. There is *phonetic* study of English sounds, in which all occurring sounds are noted; in *phonemic* study the differences of sound that give us meaning are noted. But in a certain language, such as English, only a limited number of possible sounds convey meaning, and these sounds are recognized by the native users of the language even though some minor variations occur in pronunciation. For example, there are several variations of pronunciation of such a word as *wash*, yet these are generally understood in the United States, Great Britain, South Africa, Australia, etc. when the word is used. The sounds that have identifiable significance in one language are called *phonemes*. In English most vowel letters represent several phonemes: the letter *a*, for instance, represents the sounds /æ/, /e/, /a/, /ɔ/ and others. Even consonant letters may represent more than one sound: the letter *f*, for example, represents the phonemes /f/ and /v/ as in *if* and *of*. Some vowel sounds combine to form diphthongs as in /ɔɪ/ in the word *boy*.

In this curriculum some attention will be given to the sounds of English and the characteristics of spoken English. The *phonemes* of English will be presented as part of the language growth in the elementary school. Also discussed will be the modifications of speech (intonation) called *pitch* (the rise and fall of the voice), *stress* (the amount of emphasis given to a syllable or word), and *juncture* (the breaks that are made in sequences of sounds, such as the distinction we hear in *I scream, ice cream;* or *night rate, nitrate*). Children should learn that English is a language of contrast between very strongly stressed and very weakly stressed syllables. Such a word as *president* is currently pronounced in English as /prézᵊ dĕnt/, not /préz ɪ dént/. Enrichment of children's experiences in these and other aspects of spoken English will, we hope, occupy the time now given to unnecessary memorization of definitions and terms.

Morphology. The study of morphology has to do with the shapes and forms of words, that is, words with inflectional forms (grammatical signals, like *man, men*) and words formed by derivation, like *denatured, brightness* and *formalize.*

The inflections of English (now only grammatical fragments of an earlier complex system) are seen in:

- The plurals of nouns
- The forms of verbs
- The pronoun system (personal, demonstrative, relative, interrogative)
- The comparison of adjectives and adverbs by the addition of *-er* and *-est*
- The possessive forms of nouns

Examining these forms in elementary school helps the child to understand more exactly what he has been doing naturally and indirectly since he was a year old. In this curriculum morphology is emphasized as one of the principal learnings of grades one through six.

Derived words make up a large part of the vocabulary of English. In fact, *English* itself is a derived word, formed from *Angle* (the name of a segment of the Germanic invaders of England in the fifth century) and the suffix *-isc*, which in Old English carried the meaning *of* or *pertaining to* or *in the manner of*. Hence *Anglisc* meant the speech of the *Angles*. It is important to vocabulary growth and to spelling for children to learn as early as possible the ways by which English words are made. For example, such a simple word as *most* is the source of many commonly used words: *almost, mostly, foremost, furthermost, uttermost, uppermost, innermost, outermost,* etc. Another helpful aspect of derivation is the signal of word use given by some suffixes: *-ness* generally signals a noun; *-ly* often but not always signals an adverb; *-al, -ous* generally signal an adjective; *-ive* often signals an adjective, etc. Hence a sound knowledge of derivation on the part of all teachers, plus a readiness to point out derivational structure to children and youth, will bring rewards in increased word learning, easier reading of new words, and more accurate spelling.

Syntax. This division of grammar is the study of the way words and word groups are arranged to make sentences. It is concerned

with word order. Because English has developed to the point that inflections are relatively insignificant, word order is paramount in our grammar. Even a kindergarten child knows that "boy the dinner ate his" is not a meaningful statement, and most five-year-old children can convert these words to the statement "the boy ate his dinner." It is this knowledge of how words go together that constitutes the grammar of English, and the rules which describe the order of words are the content of syntax.

In traditional grammar sentences are classified by *purpose*: declarative, interrogative, exclamatory; and by *form*: simple, compound, complex, compound-complex. These classifications have been relatively useful for a long period of time, but the students of contemporary linguistics find them more categorical than descriptive, and as a result, less informative about the syntax of English. Many structural grammarians have isolated certain recurring basic sentence patterns which underlie simple English statements. The sentences following these patterns closely resemble the *kernel sentences* of the generative-transformational grammarians. These latter speak of two types of sentences: *kernel sentences* and *transforms*. A kernel sentence has only two parts, a noun phrase and a verb phrase. This fact is represented by the formula S——>NP + VP. While NP may function as a *subject*, and VP as a *predicate*, they do not invariably do so, and are not so named. All sentences that are not kernel sentences are transforms — sentences resulting from the application of transformational rules to the underlying grammatical structure by addition, deletion, or repositioning.

Conventions and Mechanics. Often mistakenly called grammar, such matters as capitalization, abbreviation, punctuation, indentation for a paragraph, letter forms and other oral or written signals are best described as *conventions* (most frequently oral) and as *mechanics* (when they are part of the writing system). These terms overlap and need not be clearly distinguished. To say "Good morning, how-do-you-do? I'm fine, goodbye, so long" is to use conventions of speech. "Please, thank you, excuse me," and many others, may be similarly classified. In writing, such forms as "Dear Sir, Gentlemen, Sincerely yours, Respectfully yours," etc., are also conventions. These change gradually from time to time, but tend to be quite uniform in one period of time. For example, it would be unconventional now to end a letter with the phrase, "Your humble and obedient servant," but as every reader knows this was once the accepted convention.

In general, letter forms are conventions. The placement of the address of the writer, the date, the address of the receiver of the letter, the salutation, and the closing are all matters of convention. We could do them quite differently, but custom establishes the currently acceptable forms with tolerance for only very minor variations. We cannot teach such matters as "right" and "wrong" but only as currently accepted habits or patterns.

Capitalizations, abbreviations, punctuations and other written patterns are in one sense also conventions, but as their determination becomes a factor only in writing, it has been customary to call these *mechanics*. In punctuation, for example, many "rules" have been written in the attempt to standardize the use of punctuation marks, but newspaper editors and book publishers show very little agreement in following such rules. In fact, each major publisher has his own "style sheet" to govern punctuation and other mechanics. Wide variations appear among style sheets. In fact, it sometimes seems that the only punctuation about which one can be absolutely sure is that *what the publisher considers a sentence ends with a period*, and *what he considers a question ends with a question mark!*

In teaching punctuation and other mechanics, it is wise to avoid being dogmatic. Though teachers can create a sense of the need for punctuation to clarify structure, they will recognize that much punctuation is conventional and subject to variation. It is sound to adopt a style, or create a style sheet, and teach students to use it, not because it is "right" but because it standardizes the mechanics which you and your colleagues prefer. Let students know that there are many variations, but that consistency with one adopted style sheet can be expected. You will then have a ready answer

for any variations the students may report or bring in.

Semantics. Although this word has a number of different meanings in contemporary psychiatry and philosophy, in its application to language it remains close to its Greek origin, "significant meaning." As we shall use the word in this curriculum, *semantics* is the study of the meanings of words, and how they affect human relations. Some of the uses of semantics in the English curriculum include:

- Recognizing verbal context
- Recognizing experiential context
- Recognizing the physical context
- Identifying the nature of abstraction, and understanding the "ladder of abstraction"
- Distinguishing multi-valued orientation from two-valued orientation, the "black-white fallacy"
- Learning to distinguish *emotive* language from *referential* language
- Learning to distinguish *inferences* from facts; recognizing a judgment
- Recognizing and being able to avoid some of the common fallacies in argumentative speech and writing

Cf. Cleveland Thomas, *Language Power for Youth.* (Consult bibliography p. 146 for further references.)

Other aspects of semantics deal with the processes which create words, and those which change, extend, or cancel meanings of particular words. Teachers interested in developing classroom applications of these aspects of semantics will find valuable help in *Words and Their Ways in English Speech* by Greenough and Kittredge, now available in paperback reprint, and McKnight, *English Words and Their Backgrounds.*

History of the English Language. This term needs no definition, but the application of the history of English to the teaching of English is largely unexplored. Yet it is a potent source of interest to students at all levels of growth in the use of English, and it is perhaps the chief means by which a truly linguistic attitude toward English can be developed in students. The history of English words and their meanings is one interesting part of the history of the English language. In structure, teachers should know the reasons for, and be able to explain to students such matters as: (1) the variety of forms of the verb *to be*; (2) why many verbs have the endings *-s* in the form of the third person singular, present indicative, but some, like *can, may, should,* do not; (3) the difference between *I think* and *I am thinking;* (4) the similar forms of certain adjectives and adverbs, such as *fast, slow, quick,* and *loud;* (5) why we use *you,* a plural pronoun, when we speak to one person; (6) why there are several ways of forming the plural of nouns; and many other peculiarities of the English language.

Some of these details can be introduced to the language curriculum as early as the intermediate grades; others will fit more appropriately into the program of the junior high school. Senior high school courses in English literature are appropriate to a simple but systematic review of the history of English with highlights of its three major periods.

PART ONE

THE LANGUAGE PROGRAM

IN THE ELEMENTARY SCHOOLS

THE PRIMARY GRADES

KINDERGARTEN THROUGH GRADE THREE

INTRODUCTION AND CONCEPTS

"Little children looking up
Holding wonder like a cup."

Within these two lines we find the heartbeat of childhood, the challenge to the teacher of language at the elementary level. It is here that the teacher can provide learning experiences that are rich, deep, and lasting. Basic concepts underlying the teaching of language at the elementary level might include the following:

- Children bring their language to school.
- We accept their language and help them develop it.
- We aid them to acquire a classroom dialect.
- A classroom dialect is the commonly accepted, informal standard speech of the area.
- Substitute forms are so given as to enable children to grow in self-respect with increasing security.
- Because language is imitative, teachers will be careful to use accepted forms themselves.
- Language changes; standards are derived from current acceptable usage.
- Only a few substitute forms will be presented at a time.
- We teach children to become aware of language processes without formalization (no memorized definitions).
- Children are led to explore, enjoy, and play with language.
- Vocabulary is developed by experiences, actual and vicarious.
- Words have coloring as well as meaning (words are kind or unkind; they "purr" or they "snarl").
- As children develop writing vocabulary they are taught accompanying mechanical skills.

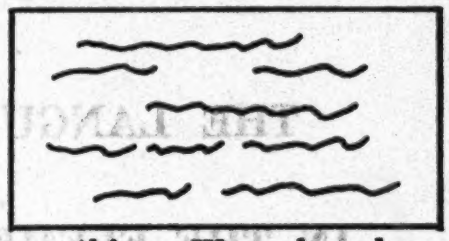
THE DEVELOPMENT OF A CLASSROOM DIALECT

Children come to school with a command of oral language. They have learned it through imitation of their family members, playmates, and others to whom they may have been exposed. Just as they vary widely in temperament, ability, and interests, they represent a wide variety of regional and social dialects. Although the elementary teacher will accept the child's language in order to gain his confidence, he will also seek to establish a classroom dialect in preparation for effective communication. It is the teacher who sets the example, the children who do the imitating. This results in fostering a let's-do-it-together feeling which is socially necessary as a child begins school.

First of all, the teacher will encourage the child to enjoy his natural language. He will be accepted, no matter what he says or how he says it. His language is a verbal expression of his thoughts and feelings. If we reject it, we reject him. Furthermore, we reject by implication the family who has taught him to speak and with whom he has strong emotional ties which he needs as he develops as a human being.

The wise teacher will appeal to the child's interest and emotions by giving him many opportunities to express himself orally. A child's speech patterns are discovered by encouraging him to talk. During these early school years the content of his "talk" will often be centered about himself, his home, and his family. At first the teacher will accept the child's own word groupings, if they are in communication units, whether or not he considers them to be complete. But he may also listen for and take note of patterns of sub-standard usage which can be brought to the children's attention later.

Through creative writing a child's concept of self frequently becomes more positive. Before he is able to write for himself, usually in the kindergarten and the early part of the first grade, he dictates his story; the teacher writes it down. He may also use "scribble writing" for self-expression and "read" his story to the class:



The child pretends to read:

"I like our kitchen. I like it because I help my mother make things. We make cakes and cookies. Sometimes the whole family is in the kitchen."

This type of writing helps the child acquire confidence in his ability to write and security in speaking to his classmates. It may also alert the teacher to his immature speech habits and patterns of usage. Some of these stories will be simply structured, while others will indicate a more mature way of handling words.

Important as it is to accept the child, immature patterns of usage and all (or along with his immature patterns of usage), we cannot leave him here. As he develops to take his place in his ever-widening world, a corresponding development in his language patterns will be necessary. We can provide for this continuous, sequential growth through carefully organized instruction.

At this point individual deviations will be handled with respect for the child. He is aided in expressing himself by modeling his speech after a classroom dialect. The teacher may say something like, "I understand what you mean, but in our classroom we say it this way," and then give him the substitute form. The time and manner in which these substitute forms are given depend upon the feeling of belonging which the child has in his classroom, a state to which the teacher will always be sensitive.

Since the elementary child learns through imitation and acceptance of the forms he hears, it is tremendously important that the teacher himself use accepted forms. The importance of the teacher's own careful articulation, pronunciation, and usage is emphasized in the *Speaking and Writing Program* of this Volume.

The teacher's attitude, too, plays a major role in achieving a standard classroom dialect. If the teacher is consistent in what is expected from the class and communicates this expectation firmly yet kindly, the pupils will respond with their best. The teacher will want to carry over this consistent attitude into the other subjects as he continues incidental correcting throughout the day.

It is to be understood that standards of usage change just as styles of clothes, houses, cars, and hair change. Even though they change, there are standards at given times. A teen-ager must dress according to the standards of his contemporary group, which are different from those of teen-agers of a century or even a decade ago. Standards are not fixed once and for all time. Since language is a form of behavior, its standards must change to keep pace with changes in behavior. We realize that current acceptable usage will also change in time, but to help our children live in today's world we must help them use today's accepted forms.

Alert to currently accepted forms of usage, Dr. Robert C. Pooley, Professor of English at the University of Wisconsin, has compiled a list from which we select those forms which might help to establish the classroom dialect:

- A transition from all "baby-talk and "cute" expressions
- The acceptable uses in speech and writing of *I, me, him, her, she, they,* and *them* (Accepted: *it's me.*)
- The appropriate uses of *is, are, was, were* with respect to number and tense
- Standard past tenses of common irregular verbs such as *saw, gave, took, brought, stuck,* etc.
- Elimination of the double negative: we don't have no apples, etc.
- Elimination of analogical forms: *ain't, hisn, hern, ourn, hisself, theirselves,* etc.
- Appropriate use of possessive pronouns: *my, mine, his, hers, theirs, ours*
- Mastery of the distinction between *its,* possessive pronoun, and *it's, it is,* the contraction (This applies only to written English.)
- Elimination of *this here* and *that there*
- Approved use of personal pronouns in compound constructions: as subject (Mary and I), as object (Mary and me), as object of preposition (to Mary and me)
- Attention to number agreement with the phrases *there is, there are, there was, there were*
- Elimination of *he don't, she don't, it don't*
- Elimination of *learn* for *teach, leave* for *let*
- Avoidance of pleonastic subjects: *my brother he; my mother she; that fellow he*
- Sensing the distinction between *good* as adjective and *well* as adverb, e.g., he spoke *well*

Dr. Pooley cites forms which are accepted today though criticized in the past:

- Any distinction between *shall* and *will*
- Any reference to the split infinitive
- Elimination of *like* as a conjunction
- Objection to "He is one of those boys who *is*"
- Objection to the reason . . . is because . . .
- Objection to *myself* as a polite substitute for *me* as in "I understand you will meet Mrs. Jones and myself at the station."
- Objection to the phrase "different than"

As children become aware of their own substandard forms the teacher may begin activities which will gradually lead them to make desired changes. At this age, the child's home and family are closest to him. The teacher, then, will make use of poems, songs, and stories relating to his environment. Since he pulsates with rhythmic energy, the child is encouraged to make bodily movements as he recites poetry, sings, or listens to stories.

A poem which delights the children and lends itself to dramatic play and characterization is:

The Family

This is the mother, kind and dear,
This is the father standing here,
This is the boy who plays with a ball.
This is the girl who comes when she's called.
And this is the baby, the pet of them all.
See the whole family, big and small.
Five in the family sitting by the door.
Father went to work, and then there are four.
Four in the family, happy as can be.
Mother goes to wash the clothes,
And then there are three.
Three in the family, what shall we do?
Brother goes with father, and then there are two.

Two in the family, what can be done?
Sister goes to school, and then there is one.
One in the family, nothing can be done,
Baby goes to take a nap, and then there are none.

Some activities which may be used with this poem are:

Finger play — counting the members of the family
Rhythm — tapping the rhythm with finger tips
Rhymes — listening for rhyming words
Choral speaking — children say the poem together to feel the rhythm, to grow in clear enunciation of words, and to advance in good speaking habits without shyness or embarrassment.

Other suggested topics for oral language pertaining to a child's surroundings are:

My House	Our Yard
My Brother or My Sister	Our Car
My Favorite Room	Our Pet

Illustrations could be made of the above titles and the child might gain additional security by holding his picture as he talks about it.

An appropriate bulletin board at this time would be a display of the children's drawings of themselves, headed by the caption: MEET THE FIRST GRADERS. As the child points to his drawing he introduces himself to the class. Here again, the teacher becomes aware of individual differences.

Primary teachers have at their disposal many delightful stories pertaining to families, stories to be read and stories readable in each of the grade levels. Music books, too, offer a wide selection of songs which depict family life.

Having completed a unit on the family, the teacher could move into oral language activities associated with the classroom and those connected with the entire school. A bulletin board labeled "What Do *We* Do?" would be an effective introduction to the classroom unit. This board would include objects with an accompanying word such as:

scissors — cut	pencil — write
tube of paste — paste	crayons — color
book — read	notes on staff — sing

As the children answer the questions asked by the teacher, they learn the standard dialect of the classroom. They realize it is not appropriate to say, "We print," even at the kindergarten level, because they do manuscript writing. Therefore, "We write" is the dialect of the classroom.

Closely associated with classroom "belongingness" is the weekly job assigned to each child. Much and continuous discussion can result from a bulletin board devoted to posting the "household" tasks of the classroom. An example of this kind of activity would be to place the phrase "Little Dutch Cleansers," cut in manuscript form, across the top of the board. On either side of the letters would be a picture of a Dutch boy and girl. A picture of the job is pinned to a tulip blooming from a wooden shoe. The child's name is attached to the shoe which bears the picture of his job choice.

Using toy telephones for conversation between two children is a helpful device to alert teachers to discover inappropriate usage such as "Me and my brother," or "I seen." Here, too, we detect baby talk which has been permitted in the home. Many of our five and six-year-olds come to us unable to sound several of the consonants. A few examples are:

fa*dd*er for fa*th*er
*Z*immy for *J*immy
*y*ittle for *l*ittle
*w*on for *r*un

By listening and speaking to each other in the form of these "pretended" phone calls, children grow in the knowledge of a standard classroom dialect. The tape recorder is also a valuable instructional aid at this point as the child is able to hear his own voice and listen to it critically.

Small children delight in speaking over the public address system and in hearing their classmates do so. As they are introduced to this they might be "tuned in" only in their own room as they make brief announcements like "Peter and I will give out milk today," or "Miss Ames is going to take us for a walk." Next they will talk to another class as they extend an invitation: "Mr. Reed, will you and your class please come to our room at two o'clock this afternoon? We are in Room 108." Later in the year these activities will be in-

corporated into an all school project such as GGD (Good Grooming Day) when a few students from each grade will tell what their classmates did to observe this day.

As children begin to talk and write we shall refrain from substituting too many language patterns at one time. To do so is discouraging to the child, so discouraging that he will give up or at least begin to hate English, grammar, or whatever he may call it. His loss of self confidence will change his attitude toward self expression, and as a result, society will be denied many worthwhile thoughts which worthy students, even though not the brightest, might otherwise express. We would give the child acceptable substitutions only at the rate at which he can "digest" them, in much the same way that a mother feeds her child only the amount and kind of food he can digest at a given time. We want him to feel the joy of successful accomplishment; this is the greatest motivating force for further effort and further achievement. We believe that each individual has ideas to offer. We want these ideas, not only at the moment but in the future. As the child continually experiences satisfaction with expressing his thoughts he will be inspired to think further and deeper and consequently to express more maturing ideas.

THE PATTERNS OF LANGUAGE

Like Moliere's Amateur Gentleman who was surprised to learn that he had been speaking prose all his life, teachers examining the grammar portion of this curriculum will discover with reassurance that they have been and will still be teaching a language called English. The expression "the new grammar" is an unfortunate one. It is not the grammar that is new; the approach to it is.

In the early primary grades the emphasis is on listening and oral work. (Cf. *Teaching Speaking and Writing in Wisconsin*, sections on the development of listening and speaking.) Young children already unconsciously know much about language processes when they come to school. It is the role of the school to bring to consciousness much of what they have already learned. Children learn that sentence structure is fun — a thing to play with. Readiness for the more analytical work will be developed in the intermediate and junior high levels.

Kindergarten children develop a sensitivity to language with games and songs. They come to school with a native fascination for the sound of words, an attraction which can be channeled purposefully through play. The teacher might help the children write a song incorporating reduplicatives (tomtom, bonbon, cancan), for instance. They might also be led to experience the patterns among the voiced-voiceless sets of stop consonants (p/b, t/d, k/g). To teach these the teacher could devise a game for distinguishing voiced and voiceless stops in pairs of words occurring in sentences (pin/bin, toe/doe, come/gum, etc.). While he is not to be encumbered with terminology, the child nonetheless can be made aware of the patterns and system of the English language. The kindergartner also possesses a considerable command of sentence structure. Formula responses in answer to patterns of expectation, such as "please" and "thank you" can suitably accompany his initiation into his new social structure, the schoolroom, with its new social demands. The resourceful kindergarten teacher will be on the alert to use patterning in language for meaningful play. He might invent role-playing situations in which the child employs verbal patterns of social convention, such as "thank you," "how are you?" etc. (See "Illustrations of Teaching," p. 312.)

The language play of the kindergarten continues in the first grade, alongside the child's introduction to the world of books through reading. Although the introduction to reading presents sounds either functionally or scientifically, depending upon the reading method subscribed to, the careful oral establishment of

sound patterns that signal structural information, such as number and tense, can be made (e.g., dogs /z/, bats /s/, bushes /iz/; and send /d/, sent /t/, wanted /id/). If these patterns are orally practiced in context (i.e., in sentences), preparation is made for clearly relating sound to symbol without insistence on grammatical meaning. Listening games may be designed to lead the children to distinguish the three sounds (/z/, /s/, and /iz/) which signal "more than one" (the concept of number). Later, when the child has become more familiar with the written symbol, he will discover that the English language is "shorthanded," that it has only two spellings (*-es* and *-s*) to signal these three sounds. This may alert the child to the fact that he will have to be extra-careful with spelling if he wishes to be understood.

Aware that the K-3 approach to language is one of investigation for its own sake, the teacher in grade two can take a more conscious look at language with his pupils. The small store of irregular verbs is now ready to be tapped. Here as elsewhere, forms ought to be practiced in context. The class can make a game of composing sentences with nonsense forms that contrast with correct forms, for example:

The cat *runs* fast.

The cat *is running* away.

The cat *ran* down the street.

The cat *has run* after a mouse.

The cat has ranning. } Nonsense substitutes
The cat is ranning. }

The teacher should be careful to make early mistakes easily recognizable, and to avoid the usual analogy patterns of youngsters, such as *runned* for *ran*. Sticklers such as the *lie-lay*, *sit-set* pairs, whose distinctions are fast disappearing, should not be labored. At this time consideration of what the structure *-ing* does to meaning may also be undertaken. The children could write a narrative in which *-ing* can never go to play unless he takes his little brothers (the auxiliaries) along. Have the children tell what *-ing* and his brothers did outside: "They were throwing snowballs," etc.

At the second grade level, too, tinkering with word order can begin. (See "Illustrations of Teaching," p. 17.) Here is where the teacher can capitalize upon the children's intuitive sense of the language. The arrangement of words in a grammatical sequence is fun for children and will remind them that the English language is ordered in specific patterns.

In all these exercises, dogmatism and drill have no place. This will mean reversal of the usual procedure of (1) stating a principle (e.g., "A verb is a word that shows action, or a doing word.") and (2) following it with multiple illustrations (e.g., "Underline the verbs in these ten sentences."). But with patience, a good teacher, like a good sheep dog, can nudge and nip (and sometimes bark) his charges home toward the facts that will lead to an inferential conclusion.

VOCABULARY BUILDING

The development of vocabulary in both preschool and school-age children is highly dependent upon the opportunities afforded them to form impressions by listening and by using words orally to communicate. Because of this, direct and related vocabulary building experiences need to be provided for these children whenever possible. This is particularly true when seen in relation to the individual differences found among the children at any given grade level. Since competencies normally develop in close relation to children's needs and interests, planned provision should be made for language readiness and direct teaching of words beginning with the first year in school.

It is believed that the average six-year-old comes to school with a vocabulary of several thousand words. Whether or not he receives opportunities to use these words depends upon

the security he feels in his classroom surroundings. When the teacher creates a classroom atmosphere in which the teacher-pupil relationship is a wholesome one, there will be ease and confidence in communication. If the teacher does not disturb the child's flow of words by imposing restrictions, he will use the word he needs in a given situation. He might even arrive at the understanding that words live and grow just as he does.

In order to develop a sequential plan to provide for vocabulary growth from kindergarten through grade six, special care must be taken to build upon an understanding of basic processes of maturation and their implications for developing power in communication. An excellent flow chart of these sequential growth patterns can be found in the *Guide to Teaching Language Arts, Listening-Speaking-Writing, Kindergarten-Grade Six*, prepared by the Elementary Language Arts Committee of the Madison Public Schools.

Ideally, the most practical approach to beginning word understanding is to provide many listening experiences in the home and school. A similar concentration on oral communication should accompany the attempt to develop good listening habits. (Listening habits are also stressed on page 167 of the *Speaking and Writing Program.*) As oral and listening skills continue to be practiced in the early grades to extend word understanding and build word power, a deliberate but slow introduction to the writing process should also be made. The instruction throughout the elementary grades should aim to give the children command of the three skills of listening, speaking, and writing, with the aim of leading them to handle more complex words and structures. Herein lies the strength of vocabulary power.

The following are suggested means of developing vocabulary in the primary grades:

- Give special attention to the pronunciation, spelling, and definition of new words.
- Stop to give attention to words in oral discussions when the situation calls for further elaboration. (Reference to dialectal, semantic, or historical information could be inserted where needed to generate further interest in our English words.)
- Read aloud to children whenever possible to enhance their appreciation of their cultural heritage.
- Use both direct and incidental teaching to create a respect for definitions of words (mere verbalizing when speaking or writing words should be avoided).
- Give attention to descriptive words, shades of meaning, and words that are especially colorful.
- Encourage children to find the meaning of a word in context and to use it in their writing. (A word such as *run* may mean any one of a number of things. The *American College Dictionary* indicates some 104 meanings, sixty-three of which relate to its service as a verb, thirty-nine to its use as a noun, and two to its use as an adjective.)

Informal conversations and discussion involve contributing, listening, and reacting. This kind of oral activity can be very useful in the primary grades because it is at this level that the teacher develops foundations for reading and writing vocabularies. When oral activity is done in small groups before the child addresses the entire class, he will not experience a feeling of isolation because of his inability to speak to the class. Within a group there could be an appointed leader who might start the conversation by saying:

"I saw a tree on my way to school. What did you see, Mary?"

"I saw a heifer. What did you see, Peter?"

"I saw a car, but I don't know what a heifer is, Mary."

Discussions like this create learning situations in which rural and urban children can exchange unfamiliar vocabulary words.

Kindergarten and first grade children delight in reciting nursery rhymes and seemingly never tire of this recitation. In addition to building vocabulary, these and similar rhymes lend themselves to dramatic action. Following the auditory perception of rhyming words the children move into the joy of making their own little rhymes. The teacher could have many pictures from which a child can choose. His rhymes will be simple at first, but as his choice of words grows, so will his rhymes show

maturity. He might select a picture of a mother working in the kitchen and say:

"My mother can bake
A very good cake."
"Can you see
The pretty tree?" } picture of a tree

"It is fun
To jump and run." } picture of a boy playing

A community vocabulary is established when children are taken on short trips. The expansion of words takes place when an adult is constantly aware of questions asked and is eager and willing to answer. There are countless places where children may go for an educational tour, such as a farm, a factory, or a fire station. For example, on being conducted around a supermarket, children will become acquainted with new words such as: cart, checkout counter, aisle, clerk, and stock boy. Much practice in using this new vocabulary may be given in the form of "playing store." The youngsters will take turns at being the clerk and the customer. Primary school children derive much enjoyment from drawing pictures of such a trip. While showing their pictures to the class, children would be using new vocabulary to describe what they have drawn.

At the first grade level individual booklets could be kept. As the children learn to write they could use manuscript to label their pictures of the newly acquired words. The title of this booklet is suggested by the children. Second graders are mature enough to keep a "Word Kit" in which they file the words, while third graders are able to make dictionaries. These "homemade" sources are something of which the children are justly proud and to which they refer when they write original stories. There are many useful picture dictionaries available for primary school children, which prepare them to handle the regular standardized dictionaries used in the intermediate grades.

As the children learn to read books they could relate orally the new words they have learned or write them in a simplified book report. An example of this would be prepared forms on which the child writes the required information:

BOOK REPORT:

Title: _____

Author: _____

New Words I Learned:

_____ _____ _____

_____ _____ _____

I Liked This Book Because:

_____ _____

_____

NAME: _____

A brief introduction to morphology is given at this time as the child learns how the meaning of a word is changed by the addition of {*-s*}, {*-ed*}, and {*-ing*}. Early lessons might begin with the drawing of a flower. The child tells about his picture in a sentence of this kind: "I made a pretty flower." The teacher will encourage him to make more than one flower so that he can say, "Now I have made three red flowers."

Another lesson involving morphology would be to use a known word in illustrations by folding a large piece of drawing paper into thirds. As he shows his picture to the class the child might say:

- After school I will walk to the store.
- This morning I walked to school.
- Now I am walking on the playground.

As the child grows in his ability to write words, he will write his sentences beneath the pictures he has drawn.

Our goal is to give primary children a comprehensive working vocabulary to be utilized during the years which follow in the intermediate grades.

Here are some suggestions for graded classroom activities designed to facilitate vocabulary growth:

Listening

Grade K Poetry, music, rhymes, jingles, playing rhyming word games.

Grade 1 Poetry, music, developing sound consciousness and interpretation of sounds, playing musical chairs.

Grade 2 Poetry, music, developing an affinity for words and their meanings (homographs). Example:

"I batted two home *runs*."
"The clock *runs*."
"Time *runs* quickly."

Grade 3 Poetry, music, picture words, suffix and prefix, action words, introduction of figurative language.

Speaking

Grade K Saying words which function as pleasing stimuli, i.e., repeating rhymes, poems, reproducing familiar sounds, playing rhyming word games, etc.

Grade 1 Developing word meanings through experiences, listing new and unusual words from *My Weekly Reader*, using these words in oral sentences, creating rhymes, creating imaginative stories about pets or other animals, reading stories and poetry alone and together.

Grade 2 Dramatizing words such as: sad, surprised, happy; using words which depict action; reading stories and poetry alone and together; developing words which affect feelings; using alliteration.

Grade 3 Using exact words when speaking, substituting words which create a truer impression, providing opportunities to give brief news announcements.

Writing

Grade K Labeling objects in the classroom such as chairs, desks, etc.; making safety signs: *Stop, Go, Slow* (call attention to specific words); reading titles of books; pointing to words on cover.

Grade 1 Labeling class supplies, displays, talking about new words, making picture dictionary, building precise meanings of simple words, beginning to understand the effect of sensory words.

Grade 2 Developing vocabulary through the discovery of word form, for example: plurals, contractions, compound words, homonyms, endings, tenses.

Grade 3 Additional practice in forming plurals of nouns, contractions, compound words, homonyms, root words, changes in tense.

SEMANTICS

The introduction to semantics, the science of meaning, in the primary grades is not so much a matter of specific matters to teach as it is an awareness on the part of the teacher of the opportunity to present to young children the relationships between words and meaning. Young children are trusting and believe what they hear. They are inclined to take all statements literally, and are perplexed or annoyed when a literal meaning is not intended. Through the radio, television, and comic books they are subjected to a barrage of words, toward which the teacher can help to develop a scale of values. To illustrate: A mother recently took her child shopping to buy him a new pair of shoes. He insisted upon U. S. Keds. After his mother bought these shoes, he put them on to go out to play. He soon came into the house in tears. He informed his mother he had not won a race. The Keds had let him down! Here we find a child taking advertising copy as actual fact.

Another consideration in meaning for young children is increasing discrimination in the meanings expressed by words for similar and related objects. What are the differences of meaning in such a series of words as *chair, bench, stool, settee, sofa, davenport;* or *spade, shovel, scoop, trowel, ladle*? As new words arise in the child's vocabulary, a quick review of words of similar nature that he already knows, with attention to specific differences of mean-

ing, will aid him to develop a discriminating set of words.

In addition, young children can become aware of the emotional impact of words. They can recognize that some words give a pleasant feeling, and some give an unpleasant feeling. They can experiment with making sentences which say the same thing, but employ either "purr words," words of pleasant effect, or "snarl words," words of unpleasant effect. By listening to the speech of adults, and of their peers, children can observe how words not only convey meaning, but also carry an additional quality of emotion. Any child can easily distinguish the difference of impact between, "Mary, I think you've dropped your mittens again," and, "I've told you a million times, Mary, not to drop those mittens. I'm getting tired of telling you. Pick them up!"

ILLUSTRATIONS OF TEACHING

KINDERGARTEN THROUGH GRADE THREE

SENTENCE STRUCTURE IN A SOCIAL SITUATION (ORAL)

Kindergarten

At the beginning of the year it might be wise to introduce the children to the school plant and its physical facilities along with its personnel. Perhaps a good beginning would be a trip to the principal's office, learning how to address him and the office staff. The children learn the custodian's name and how to speak to him. As they progress through the building, learning place names and staff, they will add to their knowledge of language as a tool of sound.

The resourceful teacher will be alert to use verbal patterns of social convention and patterning in language for meaningful play. At the tables, the play can center around passing items from one child to another:

"Please pass the salt."

"Thank you."

"You're welcome."

Making introductions, answering the door, answering the telephone, and asking for help are other examples of social situations in which language patterns can be practiced.

EXPERIMENTING WITH SENTENCE STRUCTURE (ORAL)

Kindergarten

At this time "The Three Billy Goats Gruff," "The Gingerbread Boy," or a similar story is read. These stories are chosen because their dialogue has meaning even when not quoted exactly. When the teacher finishes reading the story, he asks:

"How did the Little Billy Goat Gruff sound as he walked over the bridge?"

"What did the Troll ask him?"

"And how did the Little Billy Goat Gruff answer?"

After the informal review of the characters and the bridge, the children dramatize the story. The question and answer process gives the children practice in repeating key sentences from a story and in working with sentence patterns.

The question and answer activity also helps the child develop a sensitivity to language and a sense of sentence pattern. The teacher will initiate the questioning, and as the pattern is learned, it can continue with a pupil as questioner:

"What is your *name*?"
"My *name* is _____."
"Where do you *live*?"
"I *live* on _____."
"How *old* are you?"
"I am _____ years *old*."
"Is your *sweater red*?"
"My *sweater* is/isn't *red*."
"Do you *like to run*?"
"Yes, I *like to run*."

Many varieties of sentences, of course, may be chosen; the teacher can strive to elicit from the students those utterances that will repeat in the reply the words used in the question. These sentence patterns may be practiced without pupil consciousness of the process.

LANGUAGE AND READING

Grade One

Experience charts can develop a relationship between language and reading. The ideas and expressions on these charts will be the children's own. Suggested activities for the production of these charts are:

- Field games
- Games
- Vacations
- Playing
- School

The tape recorder can be used in several areas of language. For example, the teacher can read a fairy tale or a story he likes, and the children can take turns repeating the story in sequence on the tape recorder. The tape recorder is especially valuable here as it can be stopped for discussion.

PANTOMIME

Grade One

We can take advantage of children's fondness for pantomime and games. A child is chosen as leader and stands in front of the class. He says, "I am _____." He pantomimes an action. His classmates raise their hands when they think they understand what he is doing. One is chosen and he responds, "You are _____." If correct, this child becomes leader.

EXPERIMENTING WITH SENTENCE STRUCTURE

Grade One

Using linguistics blocks is a delightful way for children to discuss the movable and immovable parts of a sentence.

The blocks are about 1½" x 1½" in size. One block has all words of one class. The following are examples only:

Nouns		Names	
dog	boy	Mother	Dick
cat	girl	Father	Spot
baby	ball	Jane	Puff

Verbs		Adjectives	
is	helps	big	pretty
jumps	has	little	red
runs	likes	good	happy

Determiners	
a	a
an	an
the	the

Linguistics blocks may be purchased from Scott, Foresman, & Co. or they can be homemade. The basic materials needed are blocks of wood about 1½" x 1½". The words are typewritten (or use your own manuscript) clearly on paper and glued onto the blocks. Brushing the blocks with shellac or librarian's fixative makes them more durable.

One class had been working with words in the reading program and had a basic sight vocabulary. Each child was given five blocks (one of each class) and placed them on his desk. "What do you see on these blocks?" the teacher asked. Of course the children noticed the words. The teacher then suggested, "Let's roll our blocks to find out what we can make them say for us."

After practice on the first day the blocks were rolled to see how quickly sentences could be made. This moved along well, so blocks using other words of the same classes were substituted.

Prepositions were added after several days.

The teacher did not use the names *noun, verb, adjective, determiner,* and *preposition.* If the occasion had called for it, he might have given names to the blocks (noun block, verb block, etc.) or have colored each block differently, but it was not necessary.

Such work can continue through the primary grades and can be followed with cards in the fourth grade. (See example, p. 325.)

CREATIVE LANGUAGE ACTIVITIES

Grade Two

Building Sentence Patterns. The overhead projector is useful in this exercise. The teacher might write:

What did Bob do?

Possible answers are:

Bob _____.

walked	jumped
sang	hopped
ran	looked

Puppet Plays. *Rumplestiltskin* is a favorite story for puppet plays. By grade two, the story is usually known but as a refresher the teacher reads it to the class. After discussion and planning the teacher writes the dialogue as dictated by the children helping them polish structure and meaning. The children use their own written dialogue when giving the puppet show.

Puppets are also helpful in acting out stories on a more informal basis. Library books, reading tests, stories read aloud, or imaginary stories can be used.

Visits. After a visit to the fire station, the children drew pictures of the things they had seen there. A discussion before the actual drawing helped them recall specific images and conversations. Caption writing followed the drawing.

Scrambled sentences. Scrambled sentences are fun and develop the idea that language has structure:

- ran cat the (The cat ran.)
- walked Ann slowly (Ann walked slowly.)
- store John went the to (John went to the store.)

Working with transformations can be done orally as early as grade two. For example:

John went on his bicycle.
John went downtown. } ---> John went downtown on his bicycle.

EXPERIMENTING WITH SENTENCE STRUCTURE

Grade Three

In this activity the children experimented with rearranging words in sentences to discover the different meanings that are possible:

Mary and Bob helped Mother to write a letter.
Mother helped Mary and Bob to write a letter.
Mary and Bob helped write a letter to Mother.
Mary helped Bob write a letter to Mother.
Mother helped Bob write a letter to Mary.

Changing the word order of the sentence, but retaining the same meaning is another helpful technique:

I got a new suit yesterday.
Yesterday I got a new suit.

The two-part nature of the sentence can be explored using simple sentences:

The _____ runs.	The boys _____.
_____ sings.	Birds _____.
The _____ roar.	Children _____.

Children can think of interesting beginnings to sentences using words such as *while, after, since, because,* and *when*:

While we are in school our fathers are working.

After breakfast we get ready for school.

Since astronauts can walk in space maybe we will someday.

Because we walked too near the edge we fell into the lagoon.

When school is out the boys go to Cub Scouts.

Primary children can investigate the generation of sentences, learning to make their language more interesting. This is developed in much more detail at the intermediate level, but can begin at this level:

The girls jumped.
The girls jumped rope.

The girls jumped over sticks.
The girls jumped high.
The man walked.
The man walked with a cane.
The man walked briskly.
The man walked downtown.

Children can share examples of interesting and less interesting sentences, either those they locate in books or some they compose:

The brook babbled and rippled through the meadow.
The brook went through the meadow.

THE INTERMEDIATE GRADES

GRADE FOUR THROUGH GRADE SIX

INTRODUCTION AND CONCEPTS

In a cumulative, growth curriculum, the concepts that are presented in the primary grades continue to have significance in the intermediate grades. However, their significance is not so much in repetition as in the presenting of more mature ideas, materials, and ways of teaching to advance the language skills of children. There will naturally be new concepts to present, for as children grow in experience and security, they become ready for the attack on concepts of a higher order to meet their developing needs and to give them facility in using language effectively in more mature social situations. The concepts as presented in the following develop the mental growth of children at the intermediate level:

- The usage concepts of the primary level apply equally to the intermediate level. (See page 303.)
- Children are led to become increasingly aware of the range of dialects in English.
- Through observation children see how words combine to make effective patterns of expression.
- The concept that language is a system is gradually developed.
- Language is taught as human experience as well as for its practical applications.
- English sentences are recognized as having two parts: subject and predicate.
- The study of word forms (morphology) leads to the knowledge of the plurals of nouns, the verb forms, comparison of adjectives, possessive forms. The pronouns are a class of morphemes.
- Word study leads to recognition of concrete and abstract qualities of words.
- Vocabulary is developed by studying words created by derivations.
- From semantic study pupils see that words are symbols, not objects.
- Word meanings are increasingly developed in contexts.
- Children are made aware of the characteristics of spoken English: pitch, stress, juncture.
- Interest in vocabulary is stimulated by the study of word origins (etymology).

The child at the intermediate level, while still maintaining close emotional ties with his family, is beginning to be much more aware of himself as an individual. He is moving farther from the home environment and is attempting to adjust himself to a wider social background, with all the frustrations and joys that are a natural part of this process. If the child is to become comfortable in his widening environment, the path must be made as smooth as possible for him. This is the golden opportunity for the intermediate teacher. While leading the child to discover that there are many dialects within our language, he must also encourage the child to replace substandard dialect patterns with standard forms, and do it in such a way as to make the child aware that there is no stigma attached to his own "homely" patterns. Gradually he will replace them with a standard classroom dialect for the purposes of better, faster communication with his peers and his teacher.

Teachers, well aware of the sensitive and receptive minds of their young pupils, will be wise to set up an atmosphere of cooperation in the classroom. If the teacher always expects the best from the students, and communicates this attitude to them kindly but firmly, they will respond with their best efforts. Teacher and pupil will then be half way home on the road to the relaxed, happy atmosphere in which real learning takes place.

The following activities are designed to identify the children's substandard patterns of usage at the beginning of the fourth grade. No corrections will be made at this time. These activities are intended to discover the children's progress in the development of a classroom dialect.

The first week of school the teacher may ask the children what they did on their vacations. He will ask them to bring to school some souvenir or memento that they purchased or found on a summer excursion. A rock, a picture, a postcard, or a commercial souvenir are the kinds of things the children may bring to school to share with their teacher and friends. Showing and explaining about the locale from which the cherished possessior came can help the children become at ease with their new teacher and their still unfamiliar classmates.

At this time, the teacher will make no corrections or suggestions, but will show an interest in the children's experiences and their treasures. This activity serves to identify the instances of substandard English the children use. A checklist of common undesirable usages will simplify the task for the teacher. The items checked can be the basis for subsequent lessons and games designed to substitute appropriate forms for substandard ones.

As an alternative activity, the teacher may introduce himself on the first day of school and put his name on the chalkboard. He sets an example of what he will ask the pupils to do, by telling about the members of his family and relating an amusing or interesting event from his summer vacation. He may then ask if the pupils would like to come up and tell about themselves and their vacations. They too may write their names on the chalkboard and tell about their families and vacations. Such an initial speaking experience is often rambling and disconnected, but this is all a part of getting to know one another. During this activity, the teacher will be able to note the inappropriate usages on which he feels the class will need to concentrate in the coming weeks. The child wants to be accepted and welcomed during this feeling-out period, and it is strongly inadvisable to correct him at this point.

The following activities are intended to substitute appropriate forms for substandard forms:

The teacher will chart the substandard forms with "magic marker" on colored paper which may be cut into strips with one correctable phrase on each strip. The strips may then be placed in a box labeled "Blunder Box." The teacher will ask a child to select one strip, to read it, and to attempt to give the more appropriate form. If he has difficulty finding a

substitute, his classmates will help him out. It will be more satisfying if there are enough "blunders" in the box for each child to take a turn. There is nothing to be gained by revealing the source of these "blunders." We hope to see the children gain self-confidence without losing their sense of belonging.

A game called "Chain Practice" can be played to substitute "he doesn't" for "he don't." In this game each child asks a question, and the child in the next desk responds and then forms the question for the next who then responds and forms a question for the next child, and so on around the room. The teacher may get the ball rolling by asking the first question.

Sample of a "Chain":

Teacher to David: "What doesn't David like to do?"

David to teacher: "David doesn't like to mow the lawn."

David to Marilyn: "What doesn't Marilyn like to do?"

Marilyn to David: "Marilyn doesn't like to wash the dishes."

Marilyn to Laura: "What doesn't Laura like to do?" (etc.)

Chain practice is more fun if it moves along quickly and doesn't lag. Once youngsters see the way it works, it may be used during the day when an extra 10 minutes are available, or when their work is done early and a short lesson is needed.

An imaginative pupil or the teacher may make a puppet for this activity by coloring a face on a lunch size bag with the mouth at the bottom of the sack so that the puppet can appear to be talking. Children may take turns talking for the puppet. The teacher will ask the puppet (the pupil) questions which he will answer using standard classroom dialect. Here the pupils will practice negative answers.

Sample:

Teacher to puppet: "Albert, do you have any candy?"

Albert to teacher: "No, I haven't any candy."

Teacher to Albert: "Albert, do you have any marbles in your pocket?"

Albert to teacher: "No, I haven't any marbles in my pocket." (etc.)

The responses to the teacher's questions are intended to replace "I haven't got no . . ." or "I ain't got no . . ." with the more desirable "No, I haven't any. . . ." Albert might develop as a mischievous character whom the pupils might find amusing.

The next language game is designed to substitute deviant words with acceptable ones (such as "isn't" for "ain't"). The teacher will list some words on the chalkboard. For example:

troposphere	ionosphere
scientific	satellite
barometer	prediction
humidity	forecast
atmosphere	thermometer

These are scientific words which might be selected for a sixth grade class who had become familiar with them in science. One student is chosen to begin. He thinks of one of the words on the list. Then he begins by saying:

"What word am I thinking of?"

A classmate may reply: "It is *humidity*?"

The student says: "No it isn't *humidity*."

Another classmate will ask: "Is it *prediction*?"

The student says: "No, it isn't *prediction*."

(etc.)

This game may be scaled down to almost any level by the use of more simple words.

The next language guessing game might be used to replace "he don't" with "he doesn't." A child is selected to be "it." The conversation then proceeds like this:

Student who is "it" to class: "I am thinking of someone in our class."

A classmate may ask: "Does he ride a bike to school?"

"It" says: "No, he doesn't ride a bike to school."

Another classmate may ask: "Does he sit in a front seat?"

"It" replies: "No, he doesn't sit in a front seat." (etc.)

Children at the intermediate level can learn a manner of speaking for the classroom and

still retain a homely dialect which they learn from their parents. They can also begin to appreciate other dialects. For example, stories spoken in dialect once spoken in the South have been preserved. In some classes, the familiar "Uncle Remus" stories might be used. At the onset, children may be reminded that most Negroes no longer speak this way. If the teacher feels comfortable with the dialect, he may read the stories to the children, or if he is uneasy about the pronunciation he may use records. The lesson may be structured this way:

Tell the children that these stories are different from other stories they have heard and that they will have to listen carefully to the way in which the storyteller uses words. Explain who the speaker is. The first listening is just for the fun of the story. Old as it may be, the story called *The Wonderful Tar Baby* would be a good beginning.

After the reading or the record is finished, children will want to talk about it and tell about different ways of talking which they have heard or regional dialects to which they have been exposed. The record might be played a second time for the children to listen for interesting ways of expression which they hear. A second lesson could be set up by asking the children to look in the library for stories using dialects. Give them some help by suggesting that they might find conversations between southern people or between western people. Suggest that people from different areas have a dialect the children will find different from their own. Set a time for the children to read the dialects which they have discovered for themselves.

A whole week could be devoted to dialects if the children become enthusiastic about them. The music teacher could help out by giving some time during music to songs with lyrics in dialect; for instance, songs by Stephen Foster or some western cowboy ballads offer excellent experiences in dialect. Stories using dialect could be written by some children.

THE PATTERNS OF LANGUAGE

An attentive examination of the entire language curricular span will reveal that the K-6 segment concerns itself with readying the child for the formal (but not formidable!) study of grammar in grades seven through nine, the area of greatest linguistic concentration. Hence, the aim of the elementary teacher is to create an awareness of language that will dis se the child to an understanding of language when structures are presented to him in a systematized fashion in junior high school.

Some teachers will look upon this delaying of the formal teaching of language to the junior high school years as an abandonment of the very foundations of learning. Nevertheless, the curriculum committee stands upon its conviction that the end-product of linguistic study in the elementary grades is to be the delight of discovery through inductive experiences with language. They trust that thus educated, the child who comes fresh to the formal study later on will not have lost his appetite for this wonderful thing called language. For him, words will be fun because he has not been alienated by an excessive amount of repetitious material, obsolete analysis, and prescriptivism.

This new approach will mean that elementary teachers can shed notional ways of dealing with language: explanations that rely shakily on word meaning rather than structure. Teachers can put aside definitions that over-classify and replace them with more functional, descriptive ones. The avenues that have for a long time led to passivity, boredom, and rote "understanding" can now be exchanged for the more creative approaches outlined here. For those who cling to the comfort of a glossary of definitions as "something to hold onto" or "to fall back on at testing time," the inductive approach may be disconcerting. But what is education if not the "dis-covery," the uncovering of truth through search, observation, collection,

codification, and generalization from fact? Teachers who have allowed outside considerations such as lack of clock hours to pressure them into deductive methods of teaching, have never witnessed the joy of a child who by manipulating language finds out "how it works."

The basic concept underpinning the whole of the K-6 grammar study is that language is a system ("grammar" here being used in its wider sense as embracing any aspect of predictable form, whether on the level of sound, word, or sentence). The marvelous design in the phonology, morphology, and syntax of English — or of any language, for that matter — is there for the amusement, wonder, and delight of the pupil who is led to find it.

As a child enters the intermediate grades his curiosity becomes as boundless as his energy. Having learned in the primary grades that language can be fun, and having had many opportunities to "get the feel" of his language, he is ready to dig deeper into this interesting subject; he feels a real need for exploring it further. In the intermediate grades he is given many more chances to observe the English language at work. He begins to see, for instance, how words combine into different structures; he discovers a system behind groups of words, as well as within and around words themselves; he learns that sentences have two parts, and that within these two parts sentences can change in very interesting, definite, and specific ways. He begins to "see" words differently, discovering that they change in systematic ways, and that when they change shape they also change function. Best of all, he enjoys doing these things since he is led to his new awareness not by rules, but through discovery.

In grade four, the child is capable of discovering the two-part nature of English sentences (subject-predicate) and the agent-receiver pattern (transitive verb — direct object). Here the often unreliable notional approach can give way to secure structural demonstrations. Often teachers have been stymied by the child who ingeniously (and logically) insists that "swimming" in a sentence such as "Swimming makes me hungry." is the predicate because the teacher insisted that predicates were "what the subject (which the child considers to be himself, 'me,' in this instance) does" or "what is said about the subject." How much easier to teach children that the position of the subject and the predicate is what determines their grammatical meaning! (See "Illustrations of Teaching," p. 80, for examples of lessons designed to teach sentence structure at the intermediate grade level.) An effective way to teach children the two-part nature of the sentence would be for the teacher to letter large cards, each bearing a word of a sentence, to be carried by individual children (e.g., / I / / like / / doughnuts /). When the children exchange places to see what happens to the sense of a statement when the word order is altered, they will learn the importance of word order in English.

The spiralling complexity of the auxiliary verb can be distributed over grades four through six, beginning with the *have* and *had* of the perfect forms and progressing to the more subtle forms like *could* and *should*. In these forms, as in the irregular verbs, the informed teacher will abide by current usage practices and abandon the distinctions that once existed between *shall* and *will*, *should* and *would*, and *can* and *may*.

Children become acquainted with subject-verb agreement and possessive forms early in the grades. Like other grammatical signals, these should be encountered orally and in context first. The business of spelling and writing them should come later. This holds true for the relatively elaborate case forms of the personal pronouns (*I, my, me, mine*, etc.) which the child knows but may not use in the right positions. With the aid of a flashlight and a handbell or something similar, a teacher with good nerves and a sympathetic principal can arrange a fun session in which responses selecting the correct pronoun case forms to be used in specific positions in a sentence are rewarded with noise and lights.

Inflectional affixes which serve as parts of modifiers — the *-er, -est* of adjectives and the *-ly* of the adverb derived from the adjective — may concern the intermediate grades, as may the wide array of derivational prefixes and

suffixes. The observant teacher will take care not to duplicate forms the child already knows or learns in a reading lesson. As prefixes and suffixes are learned, the children can add to them a display containing usable base forms. For seatwork the children can write sentences with appropriate combinations of base forms and affixes. This can be an oral and a silent mental exercise as well.

A sixth grade activity that can draw upon the full range of structural knowledge consciously acquired from grades four through six is creating the nonsense sentence. Far from being a waste of time, composing "Jabberwocky" sentences is one of the best ways of establishing in the mind of the child the difference between word meanings and structural meaning, and of getting at the real notion of grammar. Go back to Lewis Carroll and see for yourself what a great amount of structural sense there is in " 'Twas brillig, and the slithy toves . . . ." Inflectional endings, derivational affixes, structure words and word order all contribute to the machinery of language. The following nonsense story is part of a lecture on linguistics given at Wayne State University, July, 1965. Children might be encouraged to produce something like it.

Gloopy and Blit

Gloopy is a borp. Blit is a lof. Gloopy klums with Blit. Gloopy and Blit are floms.

Ril had poved Blit to a jonfy. But lo had not poved Gloopy. "The jonfy is for lofs," Blit bofd to Gloopy. Rom are a borp.

Gloopy was not klorpy. Then Blit was not klorpy.

Children can be led to do some grammatical analysis from such a passage. The interest will be higher if they have created the passage themselves. A discussion of the nonsense story might begin like this:

Teacher:	What words in this passage are probably nouns?
Children:	Gloopy, borp, Blit, lof, floms, etc.
Teacher:	What words are verbs or act like verbs?
Children:	is, Klums, are, had poved, was.
Teacher:	Tell me why you believe these words are nouns or verbs. How do you know?

Children demonstrate known forms like *is*, *are*, and explain the form and position of *Klums*, *had poved*, etc.

VOCABULARY BUILDING

When children reach the intermediate grades they have accumulated many new words. Many of these words have been acquired through experiences in the classroom and on field trips. Hopefully, the teacher has enriched their vocabulary through assignments and through informal conversations with the children. Stories the teacher has read to them have brought dramatic and colorful vocabulary into their lives. Recordings heard repeatedly expose children to new words, and because these words come to their ears in different voices, they remember some of them. This newly acquired vocabulary, then, has resulted from listening and talking.

The same children have also been reading, of course, but in the primary grades a long time has been spent in unlocking the puzzle of how letters relate to sound. Most of the words which the children have struggled to sound out in their readers have been words which they already knew. Gradually, they discovered words which could be sounded out, but to which they could attach no meaning.

It is at this stage of vocabulary development that the intermediate teacher finds his pupils at the beginning of the fourth grade. He will need to devise new ways to define the vast stores of new words the children can now sound out. He will continue to use some of the same methods used with primary children, but will sort out those which are now too juvenile. He may concentrate now on some more mature approaches to vocabulary building. Intermediate

children can examine words in new ways. They may take a word apart, study its bits and pieces, and learn about bases and affixes. From this activity, they give meaning to thousands of new words also created by derivations. Base words may be studied by the children to find the origins and histories of words. The word *run*, learned so early and used so often by primary pupils with limited meanings, may now be traced to its many different meanings. These intermediate pupils may be led to discover that a word is a symbol for an object, and in doing that, they may begin to wonder about the abstract and concrete qualities of words. They will discover that words can have coloring and express feelings. While exploring and enjoying words, children will bump into words that seem to be misspelled and will find out that dialects exist and that studies of regional ways of speaking are intriguing. All these experiences with vocabulary will take children up to the junior high school armed with a knowledge of and love and respect for the words they find in books.

The teacher needs to give special attention to the pronunciation, spelling, and definition of a new word. Before beginning a lesson in social studies, for example, the teacher lists on the board the vocabulary which he knows from experience may be unfamiliar to the children. If the students who are used to this procedure sigh when they see it begin, the teacher's task is to generate some enthusiasm for it, because most pupils really do need this preparation.

Nothing is more deadly than listening to a child stumble through a word-by-word reading of dictionary definitions; and asking children to copy these definitions on paper is worse. The teacher might get around this by having the children come up to the chalkboard and list the words as they meet them in their reading. The class can find out about them after the reading. The teacher will take care, however, not to define a word without referring back to the context in the story in which it was encountered.

The following lesson was used by one teacher to interest the children in learning new words:

Under the title "Words We Need For Our Reading," the teacher wrote the more difficult words from *My Weekly Reader* on the chalkboard. The children found them in their dictionaries. If the word was used in special context, the teacher indicated its context at the beginning of the lesson. The words listed were: *astronaut, cosmonaut, vehicle, instruments, gear,* and *space capsule.* The pronunciation of the word, its meaning, its spelling, and its roots were discussed by the whole class. The teacher chose a child to go to the chalkboard to write beside the word the meaning as formulated by the children. These meanings were greatly simplified and usually ended up as a few synonyms or a phrase. The teacher accepted these definitions no matter how awkwardly they were worded, if the children seemed to be getting at the meaning.

The resulting list was left on the board so that the children could refer to it as they read their copies of *My Weekly Reader.* This approach established meaning in such a way that the teacher was sure the children had grasped it.

If the teacher loves interesting words and wants to talk about them, the children will catch some of his enthusiasm and begin to find words they consider queer or intriguing in some special way. Names can have a ring to them, and conjure up pictures in the children's imaginations. A good example of this is the names of Chinese cities: let the children listen to Hong Kong and Shanghai, and ask them to describe what they see in their mind's eye.

When the children become interested in their growing vocabulary, they can make a scrapbook with words chosen because they want to remember them or to tell their classmates about them. Here are some examples of words and meanings that intermediate grade children wrote on slips of paper and pasted in their scrapbooks:

These translations from dialect were made by the pupil:

chillen	grandmammy	yo
children	grandmother	you

This word almost tells a story:

penny-pinching
hate to spend money

This child's definition shows consciousness of how a word shifts meaning in context:

Beacon
Here a signal fire

Long words seem very important:

pumpernickel = thing = dark rye bread

Perhaps this student heard the alliteration:

Kubla Khan
A Chinese emperor

This student must have consulted only the illustration in his dictionary:

Vulture
A kind of turkey

Here a student chose some slang:

Rat Fink
Ed (Big Daddy) Roth's H'l mascot

This child might be interested in myths:

Pegasus
A horse with wings, the steed of the Muses

This student liked the balance in these two definitions:

A prefix is a beginning on a word
A suffix is an ending on a word

Children like to start with something they already know, because it gives them a feeling of confidence. The following lesson begins that way; it illustrates the multiple meanings of simple words, and it might be used in the fifth or the sixth grade:

The teacher said, "Here's a word I'm certain you all know." He wrote *turn* on the board. "But just for fun, let's all write the meaning of this word." After the children had had time to write, he continued, "Let's have one of you read your definition to the class to see if you all agree on the meaning of this word." When several meanings had been found, the teacher and his pupils concluded that the word *turn* had many meanings. It could mean *turn* the handle of a pencil sharpener, or it might mean a *turn* in the road. The class decided they would like to find out just how many meanings *turn* did have.

Very capable children will use the dictionary in the school library as well as their own desk dictionaries. These able youngsters will discover other words which have many meanings. They may be led to find out that some of the word meanings are in the verb class, and some are in the noun class. Thus they observe that a word has multiple meanings in the dictionary, one meaning in a sentence, and a certain place in the structure of the sentence.

The easiest and most natural way for children to acquire new vocabulary is to hear words used by their friends or by adults in specific situations. This way the child learns through experience. But it is quite impossible to take a field trip in order to define the words *glacier* and *butte* by experience. The teacher needs to find activities to take the place of actual experiences. The following lesson tries to do that:

When the children had finished a section of their reading book the teacher studied the list of vocabulary words his pupils had supposedly mastered during the unit. He wondered if they could learn more about these words, and so he asked the children to make a vocabulary folder. They were told to find a picture to show the meaning for each word.

The children discovered that while searching for these pictures they often had to redefine the words more carefully. Their context also needed to be reread. The help of parents was enlisted to narrow a selection of two possible pictures. The teacher hoped that all these searchings had given some vicarious experiences, visual and verbal, to reinforce the word meanings.

Some suggestions for classroom activities in vocabulary development for pupils in grades four through six are listed below:

- Elaborate the concept that a word when considered as a unit of sound has no meaning, but is merely a symbol of something.
- Create exercises and sentences to show a word has associated meanings (denotation, connotation).

- Provide opportunities for the students to learn about the operation of interplay when they revise their own written sentences.
- Concentrate on the use of concrete and abstract words.
- Prepare exercises and materials for the students to observe a parallel between the abstract-concrete contrasts and specific-general relationships. The following excerpt from W. Trauger's *Language Arts in the Elementary Schools* is a helpful reference on specific and general words.

  "... a concrete word is almost certain to to be a specific one because it points out a very particular item. Thus *Rover* designates a specific dog, a *flashlight* a specific kind of illumination, *sprinting* a specific kind of movement.

  "But the reverse is not necessarily always true. All specific words are not concrete. In realms of the abstract there are specific words which still are abstract. *Realism* is specific in naming a type of art, and *pragmatism* and *rationalism* are specific in designating two viewpoints in philosophy, but all three terms tend to be abstract rather than concrete ....

  "Literature and imaginative expression favor the specific word just as they favor the concrete."

SEMANTICS

The importance of helping children understand the meaning of new words is one of the most decisive factors in teaching language processes successfully. Many teachers at the elementary level are creating more opportunities for their children to take part in many types of communication. In pursuit of eliminating fuzzy thinking in the discussions, teachers are consciously and unconsciously probing into various aspects of semantics. For purposes of our discussion, semantics may be defined as the science of meaning.

The study of semantics in the intermediate grades is not to be confused with the special units devoted to semantics at the high school level, or with the highly abstract logical semantics practiced in departments of philosophy. What is intended is *applied semantics*, an approach which acts as a chart showing the simple relations between words, thinking, and the world in which the child lives. This type of applied semantics can be used as a technique to uncover the meaning of words, thereby contributing to improved communication in a rational manner.

Teachers are familiar with several aspects of meaning. As W. Nelson Francis says in his book, *The Structure of American English*, "The teacher knows the ideas, concepts, images, and feelings which are associated in the mind with words. This kind of meaning can only be studied in the mind of the person who conceives it, and as such is inpenetrable." Thus primary and middle grade teachers of English are increasingly called upon to teach the general, non-specialized, non-technical uses of language. Applying semantic principles can assist them in creating the critical and sensitive attitudes which will enhance their students' oral and written expression.

Children are forever coming upon new meanings for words they originally learned as meaning something else. (Examples of frequently used words: *turn* has 93 meanings; *strike*, 67; *take*, 76; *set*, 67; *round*, 83.) Children quickly discover that language is something as vital as themselves: it lives and grows. They learn that words are restless, thus they do not stay in the same form but continually change. (Cf. the derivational forms: nature, natural, naturalist, naturalistic.) The many words that have multipilicity of meaning can be handled effectively by the teacher's using applied semantics when the occasion arises. Elementary teachers need to be on a special lookout for new mean-

ings of familiar words in all subject areas. (For example, how many meanings of *root* do the children use?)

From the very beginning, when a youngster points to a spider and asks, "What's that?" a new relationship is established between the person thinking, the particular thought, and the symbol which stands for that thought. This signal or word is not the spider. We no longer think of the symbol as a part of the thing symbolized. It functions rather as an interaction between the nervous system of the child and something outside of him. The child cannot grasp a thought directly, independently of its linguistic symbol. As Ogden and Richards suggest in their book, *The Meaning of Meaning,* "In teaching or defining a word, we must give the meaning by offering another word or another more familiar symbol. Then through the use of context in sentences, we try to explain the difference."

It is the teacher's responsibility to teach new symbols through careful definition and context. The study of linguistics can offer much help in distinguishing the ambiguities that arise in the breakdown of words. W. Nelson Francis looks at a word as meaning, "The sum total of all the positions it fills in the system of the language of which it is a part." It is at this point that we see the importance of grammar in showing how individual words take on specific meaning when grouped with others in a sentence. Concentration on words as part of vocabulary building must include study of varied pattern positions in which the words appear. Children in the intermediate grades should be given every opportunity to explore the meanings of words through reading, classroom discussion, and writing on their own. The following activities will help achieve this goal:

Listening

Grade 4 Synonyms and antonyms, action words, context clues (listening to the *Grand Canyon Suite* to list sounds), making prefix wheels, words, playing with figurative words.

Grade 5 Action words, abstract words, word forms, word derivations, figurative words. Examples:

"The Fog" by Carl Sandburg
"A Summer Morning" by Rachel Field

Grade 6 Precise-exact words, context clues, word forms, word derivations, figurative words, abstract-illusive words, colored-emotive words, synonyms, antonyms. Examples:
imitate-emulate
immigrant-emigrant
listening for similes used by radio and television commentators, i.e., "came tumbling down like a house of cards."

Speaking

Grade 4 Qualifying words, developing picturesque language, describing events, speaking in choral groups, using action and figurative words.

Grade 5 Improving expression through selection of words for exact meanings; substituting accurate words for *thing, stuff, swell, nice;* using dictionary skills to determine correct pronunciation and meaning; planning talks involving specific words learned; using more vivid words; developing facility with words to denote order, likeness, or contrast in speaking; listing words which rhyme in poetry and reciting them in new sentences.

Grade 6 As in previous grades, continuing practice with precise-exact words; abstract-illusive words; technical-subject words; action words; understanding correct use of words as affect-effect, accept-except, deduct-deduce, immigrate-emigrate; encouraging independent use of the dictionary.

Writing

Grade 4 Continuing to develop plurals of most nouns and verbs, contractions, compound words, homonyms, root words, possessives, usage.

Grade 5 Continuing to develop vocabulary through understanding word form and structure, developing usage in accordance with group and individual

needs, developing plurals of most nouns and verbs, contraction of forms, homonyms, root words.

Grade 6 Maturing in understanding word structure and origin, and growing in the ability to use varied word forms.

Much of the above can be developed in creative and assigned exercises in writing.

ILLUSTRATIONS OF TEACHING

GRADE FOUR THROUGH GRADE SIX

SENTENCE STRUCTURE — EXPANDING NOUN AND VERB PHRASES

Grade Four

Several children are given cards with words which form a kernel sentence. They arrange themselves in front of the class in proper order. A volunteer who feels he has a suitable word with which to expand one of the phrases may place himself in the position he feels is correct. He tells the class what word he is, and the sentence is read with the word inserted:

/ The / black / bear / / danced. /

Others may contribute to the sentence:

/ The / big black / bear / / danced / clumsily.

Several sentences can be formed in this way until all have had an opportunity to participate. At this point they should begin to see that there are certain open points or slots where phrases can be expanded.

Now underdeveloped sentences lifted from their most recent writing can be put on the chalkboard for evaluation and expansion. The children should be led to set for themselves a goal of producing more colorful sentences in their subsequent writing.

INTRODUCING ADJECTIVES

Grade Four

"Today we are going to try a little experiment and we all have to help. Jack will hand you a plain piece of paper to use. Now fold your paper in the middle and then fold it once more like this. (Illustrate.) Now open it up. You have four squares. In the first square draw a box. Hold up your papers so we can see what you have drawn." (Some comment may be made on how many different kinds there are.)

"Now in the second square draw a long box. Let's see what you have now. In the third square draw a long, narrow box. Show us your picture. Are any alike? Are they more alike than the first ones?

"Now in our last square we will draw a long, narrow, gift-wrapped box. What do you notice about our last drawing?" (Lead discussion to conclusion that they are much alike.) "Why is this so? Yes, because we have words to tell us exactly how to make them. These words described what you were going to draw.

"Now let's put these into sentences on the chalkboard.

1. I drew a box.
2. I drew a long box.
3. I drew a long, narrow box.
4. I drew a long, gift-wrapped box.

What have we done? We have made a word picture, haven't we? Which sentence is most interesting?" (Number 4 — it tells us the most about the box.) "Where are these words fitted into our sentence?" (Elicit that it is before the naming word or noun box.)

THE LANGUAGE TREE

Grade Four

This exercise is designed to implement the "Patterns of Language" section of this curriculum.

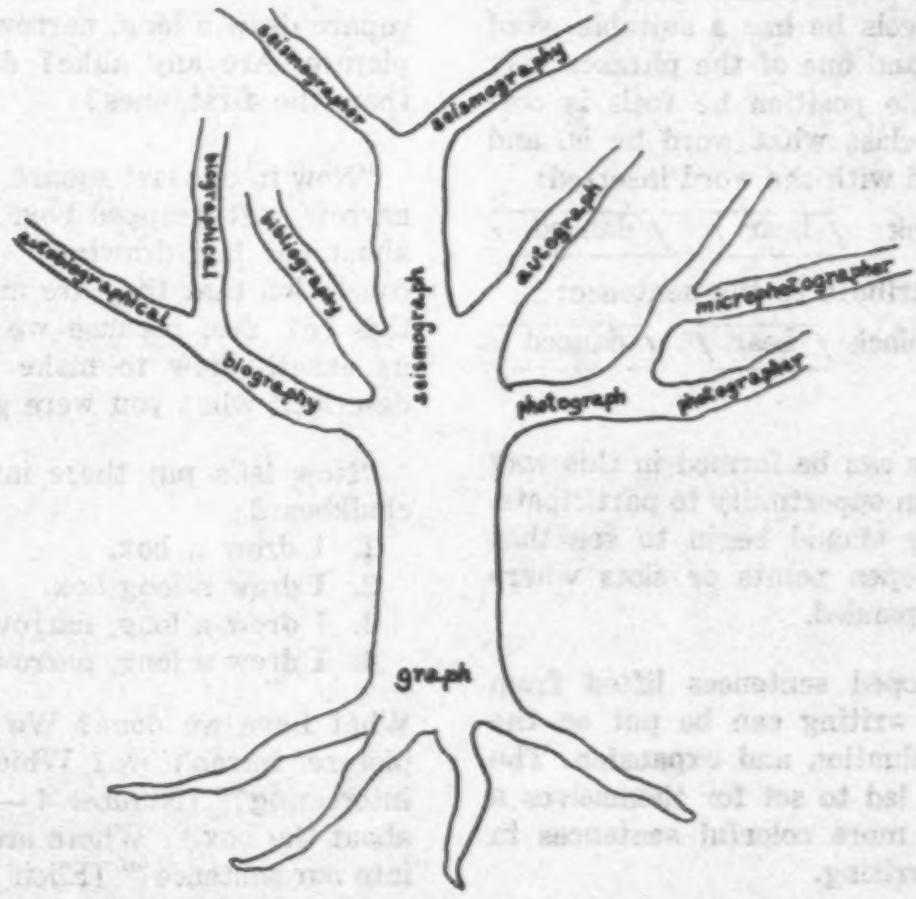
In mathematics the pupils had been studying about graphs and charts and were aware of the meaning of the word "graph." The teacher found an opportunity for introducing word-structure from their knowledge of this word.

The teacher placed the word "graph" in the center of the chalkboard near the bottom, and drew roots around it. (See following illustration.) "We have been using the word 'graph' in its mathematical sense," said the teacher. "Do you suppose we can use it in other ways? Would we have to change it in some way? Yes, Robin, you are right, it could become 'photograph.' Let's see what the dictionary tells us about the word 'photo.' Tom, what can you find?"

" 'Photo' is related to 'light,' said Tom, "and 'graph' is related to 'record' (as in writing), so I think 'photograph' has something to do with using light to make a record."

"That's right, Tom," said the teacher. "When you put 'light' and 'record' together you get a 'light record' and light is what we use to record an image or a picture. Thus, a photograph is a picture recorded with light."

"Jan, did you find another way to make 'photograph' grow?" asked the teacher. "You added 'y'? Good! By adding the suffix 'y' we get 'photography.' And what did the dictionary tell you about 'photography'? The process of forming a picture by light."



Watch it grow!

As the pupils discovered more words from the root they added more branches to the tree. Before the end of the period the teacher put the following roots on the board and invited the pupils to make new trees with them:

port	ped
scope	inter
cycle	trans

WHAT MAKES A SENTENCE GO?

Grade Four

The fourth grade teacher began this lesson by saying, "Today we are going to build sentences from words. We must have words before we can have sentences. Do words alone make sentences? Let's take the words, *cake*, *mother*, and *bakes*: Cake mother bakes. Is this a sentence, Mark?"

"No."

"Why do you say it's not a sentence?"

"Well, the words aren't right. They don't mean anything. If you changed them around, though, they could make a sentence. You could say, 'Mother bakes a cake,' and then you'd have a sentence. The way it is it doesn't make sense."

"You're right, Mark, if the words aren't in the right order they don't seem to mean much, do they? Could we say that the arrangement of words makes a difference in a sentence?" (The class will probably agree.)

"How about this group of words?" The teached wrote on the board *The gluny trown dickled a luby*. "Is it a sentence? Does it make sense? Linda, what do you think?"

Linda thought that it didn't make sense, but it seemed to make more sense than the first one. When the teacher asked her if she could tell why it seemed to make more sense she floundered a bit but managed to say that there were words that sounded "sort of" familiar. Asked to tell what words sounded familiar she managed to say, "It starts with *the* and lots of sentences start with *the*, and there's an *A* in it. I recognize that. Lots of words end in *-ed*, but I never heard *dickled* before."

"Linda, do you think if you thought of some other words that ended in the same letters as the nonsense words, you could make sense out of that group of words? Would you like to try?"

Linda went to the chalkboard and wrote the following: *The funny clown tickled a baby*. The class was delighted and could easily see that by putting in certain "signal" words they might be able to make a nonsense sentence themselves. (The teacher cautioned the pupils first to get a group of words in their minds that did make sense, and *then* to substitute the nonsense words in their place. This is not as easy as it seems.)

The children each made up two nonsense sentences of their own, kept track of the "real" words they had used, and then gave their sentences to a "neighbor" who tried to figure them out. After the neighbor had replaced the words with words of his own choice he passed the sentence back to its originator, who was quite surprised to discover that often (in fact almost always) the words his neighbor had chosen to replace the nonsense words were different from the original words. This brought out two points for discussion: first, that "pattern," or word order, is very important to sentence structure; and second, that within a "pattern" there are many variations — many words that can perform equally well within a particular open point or "slot" of a sentence.

There are many ways in which this lesson could be followed up. One way would be to put several sentences on the board and have the class replace certain words (nouns, verbs, adjectives, and adverbs) with nonsense words. This will lead to the discovery that certain words such as *the*, *a*, *this*, etc. must be very important to sentences, because when these small but very important words are omitted or replaced, the sentence loses its sense. Developing this observation slowly and carefully is important because it not only reinforces the concept of the importance of word order or position, but also reinforces the idea of word structure. In other words, certain words, patterned in a certain way, must be present in a particular place within a structure, and surrounded by particular kinds of "signal" words, before a group of words can be called a sentence.

HOW DO WORDS GO?

Grade Four

The teacher opened the lesson with these words: "We know that our words change in different ways. We also know that when we change a word in any way we usually change

the way it operates in a sentence. Let's look at one way certain words change, and see if we can discover something about the word itself, the words around it, and how it works."

The teacher put the following words on the chalkboard for the class to experiment witn:

boy	noise	porch
girl	house	dress
barn	horse	church
cat		
wrap		

During the discussion which followed, the pupils discovered that the words all have just one syllable. Each also consists of one morpheme. (The teacher explained what is meant by a *morpheme*.) The next point was to illustrate that these words could all be made to mean "more than one."

Turning to the words again, the teacher invited various pupils to give him the necessary letter or letters to make the words mean more than one, in other words to form a plural. The pupils added the following letters:

boy(s)	noise(s)	porch(es)
girl(s)	house(s)	dress(es)
barn(s)	horse(s)	church(es)
cat(s)		
wrap(s)		

Now the pupils were asked to look closely at the words again. "What do you see in each word now?" the teacher asked. The pupils responded that they now saw an additional letter or letters in each word. "How many morphemes do you think we have in each word, then?" continued the teacher. The pupils concluded that there were now two morphemes in each word, since an additional letter or letters had been added to the first word, each addition making one morpheme.

"What is the new sound heard in *boys, girls,* and *barns*?" The pupils answered that it was the *-z* sound. "Do you hear the same sound in *cats* and *wraps*?" The pupils answered that here they heard the *-s* sound. "What about the words *noises, houses, horses, porches, dresses,* and *churches*? Do they sound just a little different?" The pupils decided that here they heard the *-iz* sound.

The discussion then turned to what had happened to the meanings of the words with the addition of another morpheme to the first morpheme. The pupils were led to the discovery that by adding *-s* or *-es* to the words they had become plural. Many examples of each sound class were then presented orally to cement the idea.

Then the pupils wrote each word in a simple, short sentence, containing a simple subject and a predicate. The purpose of this was to allow them to make the discovery that all these words fit into the sentence position reserved for nouns. The pupils were invited to use further examples, to see if it was safe to make the generalization that words which form plurals are the kind of words we call nouns.

After the teacher had looked over these papers he distributed them to the children for inclusion in their notebooks. About a week later he used the papers again as a base for showing agreement of subject and verb by having the pupils write the same sentence first using the singular noun and then using the plural noun.

PANTOMIMING THE MEANINGS OF WORDS

Grade Four

The teacher had been trying to encourage discriminatory use of words. Through pantomime he tried to vitalize shades of meaning and enhance word choice. The teacher asked the children to write every word they could think of, or find, which would have a meaning similar to *run* or *walk*. He gave them a few examples, such as *gallop, shuffle*. After a few moments, he let each pupil have a chance to pantomime one of his words for the class to guess. He put a two or three minute time limit on the guessing. Inevitably, some disagreement occurred in their definitions of the word. The children had to let the dictionary decide for them. The boy who "shuffled" was told that he must walk "in a sliding, dragging manner without lifting the feet." It was not necessary that each pupil enact a word. Some were content to watch and guess.

The children, having visualized the word

distinctions, were asked to write a story using words that had been enacted.

SENTENCE BUILDING

Grade Four

Class participation in building sentences is often a valuable preliminary to the improvement of individual sentences. In the exercise that follows, the class chooses one of several sentences and builds it up in seven steps.

"Here are some short sentences — choose one of them. Let's see how many things we can make it say":

- A pencil broke.
- A bell rang.
- A door opened.
- A fire burned.
- A leaf fluttered.

"We'll make our sentence do these things":

Step 1. Tell *where*.
A fire burned on the beach.

Step 2. Now put the *where* words first.
On the beach a fire burned.

Step 3. Tell *when*.
On the beach a fire burned one May evening.

Step 4. Put the *when* words first.
One May evening a fire burned on the beach.

Step 5. Use a color word.
One May evening a red fire burned on the beach.

Step 6. Use a sound word.
One May evening a red fire roared on the beach.

Step 7. What did it say?
The fire said, "I'm so hot this evening. Do you suppose I have a fever?"

As a follow-up, each individual would have some sentences of his own to work. Kernel sentences might be dictated, or they could be written on slips of paper, placed in a box, and then drawn out by the pupils.

CLASSROOM DIALECT PRACTICE

Grade Five

This exercise is designed for groups of two pupils who are having trouble with similar substandard forms. The students work together as "buyer" and "seller." The teacher will set up the first few sentences of the buy-sell exchange to let the pupils see the pattern. The pupils can then ask each other questions framed in such a manner that the answer is in a complete sentence concentrating on eliminating the substandard form in question. For example:

Buyer: "Have you any tulips?"
Seller: "No, I haven't any tulips."
Buyer: "Have you any roses?"
Seller: "No, I have no roses, but I have daisies."

The teacher will need to "coach" a bit from the sideline until the pupils get the idea in mind, and then the pattern should go smoothly. This game, with different titles, could also be developed to help with don't-doesn't, leave-let, borrow-lend, and similar combinations.

SEE AND HEAR

Grade Five

The class will be divided into four or more sections. Each group will be given a short selection to read — a selection containing a number of less desirable speech patterns within it. The members of each group will rewrite the selection. The first group to complete writing the revised passage is invited to read their corrections to the class. The selections may be drawn from written work done in other subject areas as well as in language. Selections will not be identified in any way, yet some pupils will, perhaps, recognize their own substandard forms in these passages and can gain correction without embarrassment.

SENTENCE SCRAMBLE

Grade Five

In this lesson the teacher prepares a number of cards about 10" x 12" with one word lettered on each. These words include articles, nouns, verbs, adjectives and adverbs. The words, when placed in order, will make a sentence. Five or six pupils are given cards. The pupils then go to the front of the room and are directed by the class to arrange themselves in the order that will make a sentence.

With some of the groups, the words could probably be arranged in another order. The class will be alerted to watch for this possibility and be prepared to suggest the other word order arrangement.

At a future time the same game can be played with the class rejecting words not necessary and adding others from the body of the class to make a sentence. The students exhibiting the cards will rearrange themselves appropriately.

AUDIO-VISUAL AIDS

Grade Five

The following audio-visual devices are most helpful in relating children's *written* speech patterns to the standard classroom dialect:

Tape recordings may be made at intervals during the year. By hearing a recording of their speech the pupils not only learn to recognize the substandard forms, but remember to correct them on future work so they will not hear the same fault again. By recording at intervals the pupil can note the progress he has made and take personal pride in it.

The overhead projector is most helpful for making adjustments on individual written work. Work which the student has done may be shown on the projector (all identifying marks removed to save feelings) so that the class can work together on the improvement of each selection. The wise teacher will be sure to use everyone's work. The emphasis is on the content of the paper, not on errors.

Colorful, timely bulletin boards, if changed frequently, serve a useful purpose of keeping language ideas in evidence. Catch words similar to "Blunderlings in Blunderland" or "What Did I Hear!" interest the child and keep him on his toes. Bulletin boards which display students' written work are a source of great satisfaction, particularly if the paper has a comment such as "You are improving," "Good thought," or "Your sentences are interesting," at the top of the page, rather than a letter grade.

There is no better tool than a language notebook in which each individual student will collect all his written work in language. This notebook may be kept in a central location within the room, rather than in the students' desks where it may be overlooked rather than looked over. This notebook can be made from construction paper folded in such a manner that it has two pockets. In one pocket the pupil will keep all papers pertaining to "mechanics," such as a list of proof-reading symbols, punctuation "traffic signs," and phrases and words the pupils find interesting and feel they may have a need for later. In the other pocket the pupil will place all his own written work where it will be handy as reference for both the teacher and himself. Pupils find this a most satisfactory way of keeping a record of their language progress, and often refer to the folder when working on papers for other subjects. Through its use, they learn that language is a real "tool."

SENTENCE STRUCTURE

Grade Five

In the growth curriculum pupils will have discovered the importance of the relationship of word order to sentence structure. In addition, they will have discovered that when words have a certain end-pattern (such as *-s, -es*) they fit into a different position within the sentence than do words ending with *-ed, -en,* and *-ing*. They will know that the first end-pattern fits the kind of word we usually call a verb, which fits in a different slot or open place in the structure.

The teacher placed the words "Tom ran" on the board and discussed the fact that one word is a noun, the other a verb. Then he asked, "Does this sentence say very much to us?" (Here he was bringing out the fact that a noun and a verb are essential to a sentence, but are only the bare skeleton around which thought is built.)

"If we want this sentence to tell us something," he said, "we must add some other words to it, words which will tell us *how, why, where, when,* or something else about Tom's action. Let's see one way in which we might do this." Here the teacher moved again to the board and wrote:

Tom ran. Where did he run? To the store.

Tom ran to the store. When? After school.
Tom ran to the store after school. Why? To buy an apple.
Tom ran to the store after school to buy an apple.

The pupils worked with the teacher on other sentences, discovering as they did so that movable elements of time, place, manner, and cause can often be placed in front of the original word grouping as well as following it. An example of this kind of construction is given below:

The bunny came. When?
On Easter Sunday the bunny came. How?
On Easter Sunday the Bunny came hopping quietly. Why?
On Easter Sunday the bunny came hopping quietly to leave eggs. Because?
On Easter Sunday the bunny came hopping quietly to leave eggs because little children like to hunt for eggs on Easter Sunday.

Exercises of this type help the pupils to understand that they are not trying just to make long sentences, but rather to compress their thoughts into tight patterns which contain the information they desire to express in the most economical manner.

After oral practice, the teacher set the students to work writing sentences and learning to use the adverbial question to expand sentence structure.

MASTERING THE DISTINCTION BETWEEN ITS AND IT'S

Grade Five

The teacher had been discussing possessive forms with the class and had found that the children had difficulty distinguishing in writing *its*, possessive pronoun, and *it's*, it is. The teacher prepared the following game:

Obtaining three large pieces of construction paper, the teacher wrote *it* on one, *s* on another, and *'s* on another. Three children were selected to hold the cards. The child with the card *it* held his card up each time a sentence was read. When the teacher read a sentence using *its* or *it's*, each of the other two card holders would decide whether his card was correct, and show this by holding his card up or by putting his card behind him. If his decision was right, the class raised their hands. The teacher volunteered the first group of sentences, after which the children thought of and presented similar sentences to the card holders. Sentences were simple, such as, "It's a warm day," or, "The arrow found its mark."

HOW DO I SOUND?

Grade Six

This lesson may be a two-day activity or it may be expanded into a longer period of time if the class becomes involved with the delight of different dialects. It may follow the reading of folk tales and folk songs which offer the children ideas for enlarging and refining their own conception of dialect and its important contribution to the sounds of our language.

A class had just finished a writing selection entitled, "Just So Stories." The teacher remarked, "I have finished reading your 'Just So Stories' and I enjoyed them so much I'd like to be able to keep them so I could hear them whenever I wanted to. Would you like to make a record of your stories?" The pupils enthusiastically agreed, so the tape recorder was brought out and the children recorded their stories. The teacher arranged that some stories would be recorded each day until all the children had read their stories, heard them played back, and had a snappy discussion concerning their subject matter and form.

At a later language time the teacher commented, "When we played back our stories, we discussed what we enjoyed about them and how we made them interesting. There was something else that I enjoyed about those stories. Was there anything else that any of you particularly enjoyed about them?" (Here the teacher was attempting to draw from the students that their voices sounded differently.)

A pupil said, "I like to hear Kathy talk. She doesn't sound just like the rest of us." (If the pupils don't volunteer something similar the teacher will start the ball rolling.) "Yes," the teacher continued, "Kathy does sound a little

different from most of us. Until a short time ago Kathy lived in Connecticut, and if we were to go there, we would hear a great many people speaking just as Kathy does. Wouldn't that be fun?" At this point, hands went up all over the room as various students wished to share their knowledge of a friend or classmate who came from a different section of the country and spoke a little differently.

After a brief discussion of dialects from around our country, the stories on tape were played again with the students listening, much more critically this time, for all differences in sounds. As they heard a difference they quickly jotted it down and then had a lively discussion of the new differences they had heard. "What do you suppose accounts for the fact that Wally and Tom sound very different even though they both have lived here all their lives?" the teacher asked. The discussion which followed led the children to understand that where their parents came from, how much they had traveled, and other home experiences influenced speech.

To bring the project to an end, the teacher suggested that each child find at least one example of dialect in his outside reading, bring it to class, read it aloud in dialect, and then read it as a person from Wisconsin would read it today. This could turn into a further activity with the class deciding which way the story sounds best and what might happen to their enjoyment of the story if the dialect were changed.

PANTOMIMING

Grade Six

Half the class will be given slips of paper with an action written on them: "Sing a song," "Give a speech," "Dig a hole," and activities of this type. The other half of the class is given adverbs such as *quietly, noisily, softly, clearly,* etc. The half of the class that has activity slips will take turns reading their activities aloud. When a member who has an adverb thinks he can pantomime the activity in the manner called for by his adverb, he goes to the front of the room and acts it out. The class then guesses what his adverb was. The next time this game is played, alternate sides will have the activity and the adverb.

LET'S CUT SOME NEW PATTERNS

Grade Six

In the fifth grade the pupils will have discovered the importance of word order in English sentences. The following lesson is designed to make children aware of how the order of words changes to make questions and exclamations:

The teacher might begin by asking, "When your mother makes a dress for you, Janice, what does she do after she has the material?"

"She puts the pattern on the cloth so she can cut it out."

"That's right, and does she use the same pattern for each dress she makes? No, of course she doesn't. You wouldn't have any fun out of getting a new dress if each dress were cut from the same pattern. We wouldn't have any fun with our language, either, if everything we said came from the same pattern and was said in the same way.

"When we are speaking and we ask a question, how do we know that we are asking something and not telling something?" Here the teacher drew from the pupils that some questions rise at the end so that we distinguish them by intonation. Then the class was asked, "When we write a question, how do we know it is a question?" Here some child is bound to say, "Because it ends with a question mark." To this the teacher might reply, "That's right, it ends with a question mark. But is there any other way that we know it is a question, I wonder? Let's find out." Moving to the chalkboard, the teacher wrote the following sentences:

You study your science.	(Did you study your science?)
You wash your hands.	(Did you wash your hands?)
You will be waiting at nine.	(Will you be waiting at nine?)
You are able to open the window.	(Can you open the window?)
You are polite.	(Are you polite?)

Calling on the pupils at random, the teacher had each statement made into a question. Making no comment, he then wrote the following questions on the board:

Can Prince do tricks?	(Prince can do tricks.)
Should I call on Mary?	(I should call on Mary.)
Did Eric play the piano?	(Eric played the piano.)
Has Bob memorized his part?	(Bob has memorized his part.)
Is this paper finished?	(This paper is finished.)

After the teacher had called on various pupils to change the sentences back into questions, the pupils could see that they made a new pattern when they wrote questions. When the teacher asked the pupils how the sentence had changed, they responded that something had been added to it, that some words had been changed around, and that the endings of certain words had been changed. Together the pupils and teacher observed that while many sentences had hardly been changed at all, in a few cases, the pattern had changed considerably.

The teacher thought that it might be fun to introduce another new idea, so he said to Jim, "Are you hungry?" Jim answered, "Yes." Turning to Donna the teacher said, "Is your sister coming to get you after school?" Donna answered, "No." Next the teacher said to Kathy, "Were you at the show last night?" Kathy answered, "No." Again, without comment, the teacher turned to Janet and said, "What is your oldest brother's name?" Janet answered, "His name is Lenny." Turning to Scott, the teacher asked, "What does Leroy have on his desk?" Scott replied, "Leroy has his math book on his desk." Then the teacher said to Karen, "Which two girls were the captains for the Phy. Ed. Activities?" Karen answered, "Cheryl and Ann were the captains." As the exchange progressed, the teacher had been placing the questions and answers on the board, and now he asked the pupils to look closely at them to see if they could discover anything interesting about them. This took some time, and required some "leading" from the teacher, but before too long one of the pupils made the discovery that when one of the forms of *be* began a question, the answer could be a simple "yes" or "no." Having made this discovery it was not long before the class further discovered that questions beginning with words like *who, what, when, why,* and *how* cannot be answered "yes" or "no."

The students will probably not be satisfied with just the "discovery"; they will want to know "why." Since, at this point, they are not yet ready to be introduced to sentence patterns, the teacher might advise them that the answer is complicated and that it will be revealed to them in a later grade. This advice, however, may still leave some students unsatisfied, and rather than "shutting out" the bright, inquiring student, the teacher might present, in uncomplicated terms, a short explanation about sentence structure and its many variations.

A "NO-LANGUAGE" LANGUAGE PERIOD

Grade Six

Language plays a vital role in our lives; to emphasize the power which spoken and written language provides man, some lessons might well be correlated with anthropology, the focus of the current *Wisconsin Social Studies Curriculum Guide* for grade six.

The teacher could initiate a discussion of *our* language by asking the students questions like, "Of what is language made? How is it learned and altered? What does it do for us?"

(Teachers might refer to *Perspectives on Language* by Rycenga and Schwartz, *Discovering Your Language* and *Exploring Your Language* by Postman and others, and *Language Arts and Life Patterns* by Don Wolfe for interesting ideas to present in language discussion.) Suggestions from students may be that language entertains, obtains favorite foods, helps make friends, changes ideas, etc. Students might speculate on the nature of life without *any* language. Drawing upon their current social studies experiences, they will realize that little is known of specific pre-history conditions; it

is likely that gestures acquired meaning, and that this process was followed by sounds and groups of sounds with more refined meanings attached.

To attempt to capture the feeling for the *value* of a language, a short period could now be set aside in which all will refrain from use of sounds, yet attempt to communicate. With gestures, students may be directed to get enough milk for the class, and so on. Each student will send several sign messages; a discussion of the procedures will follow the "no-language" period.

The second stage, following oral evaluation, could be a second period of "no-language," in which simple, monosyllabic grunts or sounds would be used exclusively. Each would limit himself to non-words and note his progress, still proceeding with separately chosen symbols. Group discussion later will reinforce previous understandings of the complexity of the act of clear communication and the importance of good language tools.

It would be worthwhile next to provide an independent research period, examining language and speech — origins, development, and effect on man's destiny. Many general reference sources will stimulate thinking; also useful are Hagaman and Durell's *Basic Social Studies 6* and Cordier's *History of Early Peoples.*

This material could form the core of a later group discussion; reports could be brought in, after which a last stage "some-language" period could follow. The difference now would be that a few of the sounds used above are given specific mutually agreed upon meanings, and are written using our alphabet; these would be terms for *man, woman, come, go, fire, animal,* and the like.

Some valuable follow-up activities could be making a brief dictionary of the above words with accompanying definitions expressed in our own classroom dialect. Descriptive words could be added sparingly, after which very simple statements would be placed on the board and read: e.g., "ock," meaning "man," would be expanded to "zee ock," meaning "new man," and finally, "zee ock dubs," interpreted as "new man comes." Students could be asked to make a group of ten statements keeping them in simple forms; these are designated as "kernel" sentences in the program for grade seven. Further independent vocabulary building activities could easily grow from the experience the students gain from working with individually chosen groups of words, related in sound, structure, meaning or use.

CHOOSING TEXTBOOKS FOR THE ELEMENTARY PROGRAM

It is the policy of this Curriculum Project not to recommend specific textbooks. New books are appearing constantly so that any recommendation might be out of date when the curriculum guide is published. We offer here suggestions for the use of textbooks and the choice of new textbooks.

- This curriculum guide offers many specific illustrations of effective classroom work in learning the English language. The enterprising teacher can develop instructional materials of his own utilizing the ideas developed in this guide.
- Much of the material to be taught in the elementary grades will be found in the textbooks now in use. To adapt these textbooks to fit the point of view of this curriculum guide, these items should be crossed out and omitted from instruction:
  1. Definitions of parts of speech.
  2. Identifying parts of speech.
  3. Rules or restrictions to be memorized.
  4. Any references to "incorrect" forms.
  5. Analysis of sentences beyond recognition of subject and verb.
- These items should be particularly well developed by instruction from current texts:
  1. Punctuation, capital letters, abbreviations.
  2. Morphology: that is, the ways in which nouns form plurals, verbs create past tenses, adjectives are compared; and the special forms of the verb *to be* and all the personal pronouns in their proper slots.
  3. Vocabulary: especially word origins and the uses of prefixes and suffixes in forming new words. Effective use of dictionaries.
  4. Arousing curiosity and inquiry concerning the way words go into sentences. Observing patterns of words, and experimenting with patterns without formal analysis.
- Criteria in the selection of new textbooks:
  1. Establish with the textbook committee or your fellow teachers what aspects of the language curriculum you feel to be most important. List these aspects in an approximate order of importance.
  2. Scan the sample books offered by publishers to find the development at each grade level of the points you consider important.
  3. Examine the preferred books with these questions in mind:
     a. Does the text stimulate children to examine patterns of expression in English?
     b. Is the spirit of the book creative rather than restrictive?
     c. How are children led to develop good habits in English written mechanics?
     d. What attention is given to practice in good oral English: do the exercises attempt to elicit natural dialogue from the children?
     e. Is the development of vocabulary an important part of the development of language skill?
     f. Are children led to examine the meanings of words, and to discover how words influence the conduct and feelings of people?
     g. How well are the inflections of English presented: noun plurals, verb forms, comparison of adjectives, and pronoun forms?
     h. In all of these matters is there a clear-cut, developmental progression from grade to grade without needless repetition?
- This curriculum recommends the postponement of the study of the structure of English sentences to grade seven. If material on structure is presented in books under consideration, examine carefully how much structure is included. If the books develop in grades 4, 5 and 6, what is planned in this curriculum for grades 7, 8, and 9, there will either be the problem of eliminating material from the books, or else a wasteful repetition of the same materials at two levels. So far as possible, avoid books that would require too much repetition.

BIBLIOGRAPHY: ELEMENTARY

BOOKS

Annotated Index to the English Journal 1944-1963. See sections on linguistics, page 150; composition-sentence, page 28; semantics, page 130. Champaign, Illinois: National Council of Teachers of English, 1964.

BAKER, ZELMA W. *The Language Arts, The Child and the Teacher.* San Francisco: Feason Publishers, 1955.

BRYANT, MARGARET M. *Current American Usage.* New York: Funk and Wagnalls Co., 1962.

CARRITHERS, LURA M. *Communication in the Elementary School.* Oshkosh: Wisconsin Council of Teachers of English, 1964.

CERF, BENNETT. *Animal Riddles.* New York: Beginner Books, a division of Random House, Inc., 1964.

Commission on the English Curriculum of the National Council of Teachers of English. The English Language Arts (Chapters 5, 6, 9). New York: Appleton-Century-Crofts, Inc., 1952.

_____. *Language Arts for Today's Children.* New York: Appleton-Century-Crofts, Inc., 1954.

DAWKINS, JOHN. *Vocabulary Development.* New York: Macmillan Co., 1964.

FRIES, CHARLES C. *Linguistics and Reading.* Chicago: Holt, Rinehart & Winston, 1963.

FUNK, WILFRED. *Word Origins and Their Romantic Stories.* New York: Grosset and Dunlap, Inc., 1954.

GALE, CEDRIC. *Building an Effective Vocabulary.* New York: Barron's Educational Series, 1965.

GARRISON, WEBB B. *Why You Say It.* New York: Abingdon Press, 1955.

GOLDEN, RUTH I. *Improving Patterns of English Usage.* Detroit, Michigan: Wayne State University Press, 1960.

HALL, ROBERT A., JR. *Sound and Spelling in English.* Philadelphia, Pennsylvania: Chilton Books, 1961.

HINDMAN, DARWIN A. *Complete Book of Games and Stunts.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1956.

LAIRD, HELENE AND CHARLTON. *The Tree of Language.* Cleveland, Ohio: The World Publishing Co., 1957.

LEFEVRE, CARL A. *Linguistics and the Teaching of Reading.* New York: McGraw-Hill Book Co., 1963.

LOBAN, WALTER D. *The Language of Elementary School Children.* Champaign, Illinois: National Council of Teachers of English, 1963.

_____. *Problems in Oral English.* Champaign, Illinois: National Council of Teachers of English, 1966.

MARCKWARDT, ALBERT H. *American English,* esp. Chapter 7, "Regional and Social Variations." New York: Oxford University Press, 1958.

_____, and FRED WALCOTT. *Facts About Current English Usage,* including a reprint of Leonard's *Current English Usage.* New York: Appleton-Century-Crofts, Inc., 1938.

_____. *Linguistics and the Teaching of English.* Bloomington, Indiana: Indiana University Press, 1966.

POOLEY, ROBERT C. *Teaching English Usage.* New York: Appleton-Century-Crofts, Inc., 1946.

ROBERTS, PAUL. *The Roberts English Series,* (Grades 3-9 inclusive). New York: Harcourt, Brace & World, Inc., 1966-67.

SAGE, MICHAEL. *Words Inside Words.* New York: J. B. Lippincott Co., 1961.

STRICKLAND, RUTH G. *Guide for Teaching Language in Grades 1 and 2.* Boston: D. C. Heath & Co., 1950.

_____. *The Language Arts in the Elementary School.* Boston: D. C. Heath & Co., 1957.

_____. *The Language of Elementary School Children: Its Relationship to the Language of Reading Textbooks and the Quality of Reading of Selected Children.* Bloomington, Indiana: University of Indiana Press, (Bulletin of the School of Education, Vol. 38, No. 4, July, 1962).

TRAUGER, WILMER K. *Language Arts in Elementary Schools.* New York: McGraw-Hill Book Co., 1963.

ARTICLES

BORGH, E. M. "The Case for Syntax." *Elementary English*, 42 (January, 1965).

BRETT, SUE M. "New Measures of Language Maturity." *Elementary English*, 42 (October, 1965).

DAWKINS, JOHN. "Linguistics in the Elementary Grades." *Elementary English*, 42 (November, 1965).

DOWNING, JOHN. "Linguistic Clues in Spelling." *Elementary English*, 42 (May, 1965).

English Language Arts in Elementary Schools, A Florida Guide. Tallahasse, Florida: Florida State Department of Education, 1965.

HANNA, PAUL R. and J. S. HANNA. "Teaching Spelling." *The National Elementary Principal*, 45 (November, 1965).

JACOBS, LELAND B. "Teaching Children More About Words." *Elementary English*, 41 (January, 1964).

MCDAVID, RAVEN I., JR. "American Dialects," Chapter 9 in W. Nelson Francis' *The Structure of American English*. New York: The Ronald Press, 1958.

OLESON, M. and WING, E. "Building Sentences: A Modern Approach to Grammar." *Instructor*, 73 (May, 1964).

SLEDD, JAMES. "On Not Teaching English Usage." *English Journal*, 54 (November, 1965).

SMITH, M. E. "An Investigation of the Development of the Sentence and the Extent of Vocabulary in Young Children." *Child Welfare*, 3:5, Iowa City: University of Iowa Press, 1926.

STRANG, RUTH and HOCKER, MARY ELSA. "First Grade Children's Language Patterns." *Elementary English*, 42 (January, 1965).

STRICKLAND, RUTH G. "How the Curriculum May Contribute to Understanding." *Elementary English*, 28 (April, 1951).

_____. "Implications of Research in Linguistics for Elementary Teaching." *Elementary English*, 40 (February, 1963).

PART TWO

THE LANGUAGE PROGRAM

IN THE HIGH SCHOOLS

THE JUNIOR HIGH SCHOOL

GRADE SEVEN THROUGH GRADE NINE

INTRODUCTION

The English language program is designed with a twofold purpose:

- To increase students' intellectual curiosity about language in general and the English language in particular, and to give them some understanding of the structure and vocabulary of the English language and the way it functions in society. The study of the English language is valuable as a humanistic study. To achieve this purpose, the inductive, or discovery, approach is suggested throughout the program.
- To help students use the English language more effectively.

Though grammar plays the major role in the language curriculum, many other aspects of language are included: usage, the study of words, semantics, and something of the origin of the language; however, these subjects will not constitute major units.

The study of grammar, which will focus upon the construction of sentences, will emphasize the systematic nature of the language. To understand how a language operates is good in itself, but students also need practice in using the language and in handling structures effectively. Profiting from the emphasis upon the conversational method in foreign languages, English teachers can restrict their use of questions that require yes/no answers and make greater use of questions and other methods that elicit dialogue. As far as possible, oral practice in the use of particular grammatical patterns and structures is desirable. Some suggestions are included in the curriculum, and teachers will create other situations to provide for such practice. In written composition students can be encouraged to use their knowledge of structure to write more sophisticated sentences. In the study of literature, too, syntax can frequently be utilized to help clarify meaning and to make students increasingly aware of effective sentences.

Little evidence is yet available to show what effect the study of grammar can have upon students' writing when it concentrates upon constructing sentences. However, it is probable that if the students made a constant effort to apply sentence construction, the effect would improve their writing. The teacher can do more than note errors on a paper; he can frequently offer helpful suggestions for improving students' sentences: "You might try an appositive here"; "Why not reduce this relative clause to a participial phrase?" etc. The student thus realizes that grammar offers choices. As each structure is presented, students can be encouraged to use their knowledge of that structure in editing and revising their papers before presenting them to the teacher.

In an attempt to discover whether a student's writing does show increasing maturity in sentence structure, a teacher might try either or both of these procedures:

- Have every student write a paragraph at the beginning and at the end of the year, possibly on the same subject. Compare sentences.
- Break a paragraph down into short, near-kernel sentences. Have students rewrite the paragraph using any structures they consider effective, but not changing the vocabulary. Have students rewrite the same paragraph or a comparable paragraph at the end of the year. (Such an exercise can be used effectively from time to time throughout the year. See "Illustrations of Teaching," p. 381.)

Some useful suggestions for measuring growth in sentence structure may be found in "A Synopsis of Clause-to-Sentence Length Factors," by Kellog W. Hunt, *English Journal*, 54 (April, 1965), pp. 300-309.

There has been an attempt to follow a logical sequence in the outline of grammar which follows. The material should be presented in meaningful units, but work in grammar should not be prolonged unduly at one time. For example, kernel sentence patterns 1 and 2 form a logical unit because each pattern is reinforced by contrast. However, to teach seven patterns without interruption would probably be unwise.

Three years should be adequate for covering the structure of English.

CONCEPTS IN THE JUNIOR HIGH SCHOOL PROGRAM

Suggested for the Seventh Grade

- Grammar is a *system* of language.
- This system includes *structures*.
- These structures constitute what is called *syntax*.
- Grammar (i.e., making sentences) offers choices.
- Grammar may be developed in a logical sequence.
- Sentences are composed of structural units.
- Speakers of English have an intuitive sense of what a sentence is.
- Sentences generally have two main parts, called *immediate constituents*.
- The immediate constituents function as *subject* and *predicate*.
- Sentences built of bare essentials are called *kernel sentences*.
- A rule is a direction for doing something that occurs in English; it is not a prescription.
- Kernel sentences may be represented by the formula S ——> NP + VP.
- The word preceding a noun in the NP of a kernel sentence is a *determiner*.
- There are seven kernel patterns recognized in this curriculum.
- In sentence patterns the positions of certain elements may be called *slots*.
- A complement is whatever is needed to complete the verb including *be*.

- Verb symbols are Vi for verb intransitive; Vt for verb transitive; Vb for the verbs *become* or *remain;* Vs for the verb *seem* and others (appear, feel, sound, taste, etc.).
- Kernel sentence patterns may be presented as formulas: e.g., Pattern 1 may be written NP + Vi; Pattern 2 as NP_1 + Vt + NP_2.
- Adverbials are not an obligatory part of the patterns but may be added optionally. (Exception: NP + *be* + adv. of place.)
- An adverbial is either a simple word or a phrase.
- The structure of a prepositional phrase is *preposition + NP.*
- Nearly all adverbials are movable in a sentence.
- Present tense verbs can be shifted to past tense.
- Concept of *phoneme* and *morpheme.*
- The conventional symbol for past tense is {*-ed*}.
- In irregular verbs the {*-ed*} is usually indicated by a change in vowel sound or phoneme: e.g., *run, ran.*
- Every VP forming a predicate must contain tense. There are two tenses in English: present and past.
- Tense is not the same as time.
- English verbs are often preceded by another word called an *auxiliary.* Auxiliaries include the *modals* (may, might, must; can, could; shall, should; etc.), the verb *be,* the verb *have,* and the verb *do.*
- The present participle is identified as the {*-ing*} form.
- The past participle is conventionally represented as the {*-en*} form, though it has many variations.
- There is systematic order in the use of auxiliaries.
- When a verb is preceded by an auxiliary, the auxiliary shows tense.
- Kernel sentences may be expanded by insertions of transformed additional kernel sentences.

Suggested for the Eighth Grade

- Any sentence that is not a kernel is a transform.
- Transforms rearrange grammatical elements, delete grammatical elements, substitute grammatical elements, and add new grammatical elements.
- Single-base transformations operate upon the string of grammatical elements underlying single kernel sentences (questions, negatives, the expletive *there,* requests).
- Double-base transformations operate upon the string of grammatical elements underlying two or more kernel sentences.
- Indirect object transformation.
- Passive transformation.
- Objective complement transformation.
- Relative clause transformation. (The relative pronoun may be deleted in certain relative clause transformations.)
- Possessive form transformations.
- The noun adjunct.
- Subordinate clause transformation.
- Coordinating transformations.
- Correlative conjunctions.
- Structures in series.
- Introduction to parallel structure.

Suggested for the Ninth Grade

- Adverbs and prepositional phrases.
- Subordinate clauses.
- The absolute construction.
- Non-restrictive relative clauses and reduced forms (the participial phrase, the appositive, postponed adjective groups).
- Resolving ambiguities and ungrammaticalities.
- Classifying words according to form classes: noun (and personal pronouns), verb, adjective, adverb.
- Classifying words according to function groups: determiners, auxiliaries, prepositions, relatives, coordinators, subordinators, intensifiers.
- Derivational affixes as signals of classification.

Since the grammar in this curriculum is concerned with the making of English sentences, it logically begins with the sentence, rather than with parts of speech, which will be considered later in the program.

In speech, intonation sets apart many different kinds of utterances, often not full sentences but simply single words or phrases: e.g., "In the morning"; "Sometimes"; "No." If students listen to speech they will observe that the end of each utterance is marked either by falling or rising juncture. In falling juncture the pitch falls and the voice fades. In rising juncture the pitch rises and the voice fades. Reading dialogue aloud and listening to a recording of conversation or to actual conversation are helpful procedures in familiarizing students with the intonation patterns that are produced by varying combinations of pitch, stress, and juncture.

Except for dialogue, however, writing is made up of sentences (chiefly statements) composed of structural units that follow recurring patterns. As native speakers of the language we tend to have an intuitive sense of what an English sentence is. We can test our sentence sense by trying to distinguish English sentences from groups of words that do not form grammatical English sentences.

The students might be given an exercise such as the following to help them identify sentences:

> Read these groups of words aloud. Label each sentence *S*, and star (*) each group of words that does not form an English sentence.
>
> - The class to the museum yesterday afternoon went.
> - Entire tour through museum interesting.
> - Returning at four o'clock.
> - We will discuss the exhibits tomorrow.

The purpose of this exercise is not to have students explain why the first three groups of words are not sentences. However, they will see at once that the words in the first group are "put together wrong" and that essential words are omitted in the second; and they will probably sense that something needs to be added to the third group.

Though there is no limit to the number of English sentences that can be formed or to the length of these sentences, there are a few recurring patterns that underlie nearly all sentences. This is fortunate, for we could hardly create a new pattern every time we uttered a new sentence, nor could anyone understand us if we did. Probably no one has ever said, "Purple puppies always live happily in refrigerators," yet this unlikely sentence fits comfortably into one of the usual sentence patterns.

The Two Main Parts of a Sentence: the Immediate Constituents

Most English sentences are composed of two main parts, called immediate constituents. One part functions as subject, the other part, as predicate. In statements the subject regularly comes first, the predicate, second. The break between the two parts can be detected intuitively by most people who know the language. The following exercises are designed to test the truth of this statement:

> Separate the subject and predicate in the following sentences by a vertical line.
>
> - About 1000 students have enrolled in Wilson Junior High School this fall.
> - Long lines of students gather outside the cafeteria every noon.
> - Study halls are crowded.
> - Classrooms seem too small.
>
> Use each word group that follows to fill either the subject slot or the predicate slot indicated below. Supply your own subject or predicate as needed:
>
> - drove from St. Paul to Sioux City last week
> - several tourists from South America
> - two accidents at the intersection of Holton and Pleasant Streets
> - watched the parade on Memorial Day
>
> | Subject | Predicate |
> | --- | --- |
> | _____ | _____ |
> | _____ | _____ |

KERNEL SENTENCES

English sentences can be classified into two groups: kernels and transforms. Kernel sentences are simple statements containing little more than the bare essentials. Here are some kernel sentences:

- The car skidded.
- The car struck a tree.
- The driver was careless.
- The bystanders seemed indifferent.

Any Sentence that is Not a Kernel is a Transform

Each kernel sentence is constructed on a string of grammatical elements that form a basic pattern for thousands of sentences. These elements can be specified in mathematical fashion in what are called phrase structure rewrite rules. We begin with S (sentence) and rewrite S more specifically as NP + VP (noun phrase + verb phrase). This simply means that a sentence is made up of a noun phrase and a verb phrase. The noun phrase functions as the subject of the sentence; the verb phrase as the predicate. The term *phrase* as used here designates either a single word or a group of words.

A single arrow is used to mean *rewrite as* or *contains*. The term *rule* as used by modern grammarians is simply a direction, not a prescription telling how the language should be used. A rule in grammar is something like a rule in mathematics, which reads 6 ——> 3 + 3. Here, then, are the first rewrite rules:

Sentence ——> Noun Phrase + Verb Phrase S ——> NP + VP
Noun Phrase ——> (determiner +) Noun NP ——> (det +) N
Determiner ——> *a/an, the, this, that, some, many,* etc.
Noun ——> *book, coat, city, kindness, truth, lion, tree,* etc.

The usual noun phrase is composed of a noun, which is ordinarily preceded by a determiner. The parentheses around *det* indicate that the determiner is not always present in the NP. Thus an NP might be *a tree, the tree, some trees,* or just *trees.* Verb phrases can be rewritten either as a verb, or as a verb followed by another structure. Thus a kernel sentence might read: "Trees Grow"; "The trees furnish shade"; etc.

You will notice that definitions in the usual sense are not included here. As we proceed we shall make some use of operational definitions — that is, we shall observe how certain structures behave in certain environments.

Kernel Sentence Patterns

Seven kernel sentence patterns are widely recognized. The NP is not differentiated for the different patterns, but the VP is rewritten differently for each pattern. Thus the differences in the VP (the predicate) distinguish the patterns. In the first four patterns each verb phrase contains a different kind of verb, which determines the pattern for the rest of the sentence. In the last three patterns the verb phrase is formed with *be,* which is put in a class by itself because it has more forms than other verbs and differs from them in various other respects. (In fact, many grammarians do not classify *be* as a verb at all.)

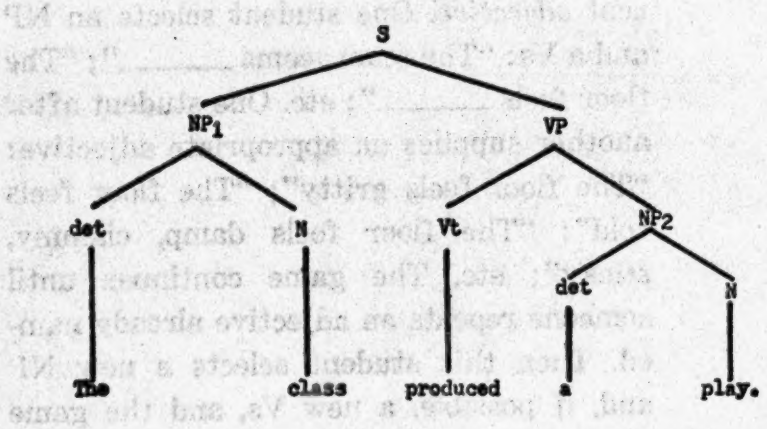
The following table, adapted from Owen Thomas's *Transformational Grammar and the Teacher of English,* sets up the grammatical rules for the seven kernel sentence patterns in four positions, or slots. The first two slots must be filled in all patterns, and the third slot in all but the first pattern. The fourth position is optional in all patterns. The NP appears in column 1; the verb, with its classification, including *be,* in column 2; the complement (whatever is needed to complete the verb including *be*) in column 3; and an optional adverbial element in column 4.

Vi stands for *verb intransitive*; Vt for *verb transitive*; Vb for the verbs *become* or *remain*; Vs for the verb *seem* and for other verbs of the senses (*appear, feel, sound, taste,* etc.); the repetition of NP_1 in a pattern means that the two NP's refer to the same thing; NP_2 means that the second noun phrase has a different referent from the first NP; adv-p stands for adverbial of place. Column 4 will be filled later.

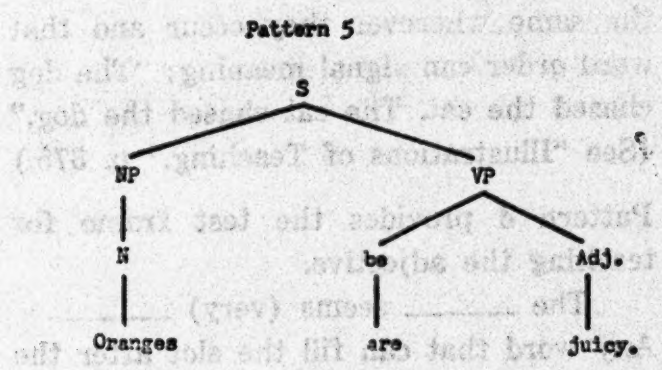
NP (Subject) ——>	VP (Predicate) ——>		
1 (det +) N	2 Verb or *be*	3 A Structure that Completes the Verb — Complement	4 (Adverbial)—Optional
Pattern 1 NP Boys	Vi compete.		
Pattern 2 NP_1 Some boys	Vt enjoy	NP_2 (direct object) sports.	
Pattern 3 NP_1 The boys The boys	Vb (become, remain) became remained	$\left\{\begin{matrix} NP_1 \\ Adj. \end{matrix}\right\}$ friends. (NP_1) competitive. (Adj.)	
Pattern 4 NP The boys	Vs (seem, etc.) seem	Adj. energetic.	
Pattern 5 NP The boys	*be* (is, are, was, were) are	Adj. reliable.	
Pattern 6 NP_1 The boys	*be* were	NP_1 classmates.	
Pattern 7 NP The boys The boys	*be* are were	adv-p (word or phrase) here. in Chicago.	

Kernel sentence patterns can be represented by trees, as illustrated below.

Pattern 2



Pattern 5



Some Suggestions for Teaching Kernel Sentence Patterns

Simple as the kernel patterns seem, students must have time to practice using them if they are to become familiar with the patterns and to achieve skill in manipulating them. It would thus be unwise to try to teach all patterns at once. Rather, they should probably be taught singly and then in related groups. Patterns 1 and 2 seem to form such a group, as do Patterns 3 and 4, and Patterns 5, 6, and 7. To avoid repetition not all of the patterns are illustrated. The work on each pattern or on groups of patterns might include the following steps:

- Students will write original sentences following each pattern. For Patterns 1 and 2 a list of verbs might be provided at the beginning both to ensure success and to stimulate the choice of reasonably interesting nouns. For Pattern 1 such verbs as *continue, grow, roar, prattle,* and *whine* might be used. For Pattern 2 verbs that are invariably transitive will be selected: *discover, deliver, destroy, twist, provide,* etc. If transitive verbs are used, the second NP is bound to have a different referent from the first. Then the students might work with some verbs that can function in either Pattern 1 or Pattern 2: *blaze, mumble, drag, survive.* (This is the time for students to become familiar with the labels *Vt, Vi,* and *Vt and Vi* in their dictionaries.) Though kernel sentences do have limitations, students often construct amusing and unusual illustrations. They may even be interested in writing a sequence of kernels such as, "The fire crackled. The bacon sizzled. The coffee steamed. The campers ate breakfast." Pattern 2 offers an opportunity to show that NP's in kernel sentences are structured the same wherever they occur and that word order can signal meaning: "The dog chased the cat. The cat chased the dog." (See "Illustrations of Teaching." p. 375.)

- Pattern 4 provides the test frame for teaching the adjective.

  The _____ seems (very) _____.

  Any word that can fill the slot after the linking verb *seem* is an adjective. Moreover, the adjective can be preceded by the intensifier *very.* Oral work is effective in establishing the pattern and concept of adjectives. As students supply words for the blanks, such sentences as these will result: "The day seems very cold"; "The building seems very old"; "The girl seems very silly." Some students will undoubtedly suggest that the adjectives can be inserted before the noun in the first blank, and, of course, they can. But adjectives do not appear before nouns in kernel sentences. Prenominal adjectives will be introduced through the relative clause transformation. An adjective in the predicate is not a modifier of the NP subject. It is part of the verb phrase, not of the noun phrase, and has only one function — that of complement of the verb.

  This test frame eliminates nouns from the adjective class, for we don't say, "The walk seems very stone," or "The road seems very sand," even though we do speak of *a stone wall* and *a sand road.* The term used for nouns in this structure is *noun adjunct.* The adjective forms of these words do, however, fit the frame: "The walk seems very stony"; "The road seems very sandy."

  The difference in meaning between the verbs of the senses (Pattern 4) and *be* (Pattern 5) is also interesting: "The bridge *looks* unsafe." "The bridge *is* unsafe." "The teacher *seems* unfair." "The teacher *is* unfair." The dangers of the irresponsible use of *be* provide an elementary lesson in semantics.

  Such an oral activity as this might be used to help establish the pattern and the concept *adjective.* One student selects an NP and a Vs: "The team seems _____"; "The floor feels _____"; etc. One student after another supplies an appropriate adjective: "The floor feels gritty"; "The floor feels cold"; "The floor feels damp, clammy, sticky"; etc. The game continues until someone repeats an adjective already named. Then this student selects a new NP and, if possible, a new Vs, and the game starts again.

- A rewriting of NP could be introduced at this point:

  NP ——> personal pronoun
  personal pronoun ——> *he, she it, they* (*I, you, we*)

  Students can now substitute personal pronouns for noun phrase subjects and for noun phrase direct objects (NP_s): "Jim went"; "He went"; "Jack saw Wendy"; "He saw her." At this point the personal pronouns *I, we, you* can also be introduced into kernel sentences. If students are asked to try to discover the ways in which personal pronouns differ from nouns, they will observe that these pronouns have a distinctive form that is used as the direct object and that the plurals in most instances are really different words. They can also see that personal pronouns do not always refer to persons. Now the students are ready to induce the concept of grammatical person distinguishing the speaker, the person spoken to, and the person or thing spoken about.

  Substituting a pronoun for the second noun in sentences where the two nouns have the same referent will provide an introduction to the reflexive pronouns:

  Tom likes Tom. ——> Tom likes *himself*.

  These boys admire these boys. ——> These boys admire *themselves*.

  (Obviously the use of *him* and *them* would destroy the meaning of these sentences.) Then other sentences can be constructed using the reflexive: "I entertain *myself*"; "They invited *themselves*"; "She hurt *herself*"; etc.

  Though these sentences are formed with transitive verbs, students will observe that the reflexive pronouns do refer to the same thing as the subject, in contrast to NP_s which normally follows a transitive verb.

After students have had practice in using all the patterns, they are ready to add optional adverbials in column 4 to expand the verb phrase. The term adverbial is used to cover both single words (adverbs) and groups of words (prepositional phrases and noun phrases). There are principally three kinds of adverbials:

Adverbials of place (adv-p)

Adverbs: here, there, everywhere, outside, upstairs, etc.

Prepositional phrases: *at* school, in the cafeteria, near the lake, etc.

Adverbials of time (adv-t)

Adverbs: now, then, sometime, soon, always, etc.

Prepositional phrases: in the summer, at noon, before dinner, after sundown, etc.

Noun phrases: last week, Monday, all winter, every day, etc. (He came *last week*; He saw the play *Monday*; He visited us *all winter*; He reads the paper *every day*.)

Adverbials of manner (adv-m)

Adverbs: reluctantly, energetically, enthusiastically, fast, hard, etc.

Prepositional phrases: with reluctance, with energy, with enthusiasm, etc.

Students will observe that many adverbs of manner end in the suffix *-ly*, and that a choice can often be made between an adverb and a prepositional phrase.

Numerous illustrations make the structure of a prepositional phrase evident as *preposition + NP*. Lists of prepositions that can be used to introduce phrases which expand the entire verb phrase are helpful. Prepositions having the greatest frequency should be included: *in, to, for, at, or, from, with, by*. *Of* will be omitted at this time because it will produce a modifier of a noun phrase within the verb phrase: "I saw *the end of the play*."

Oral practice in using prepositional phrases is one of the best ways of familiarizing students with the structure. One possible activity is to have one student give directions for reaching a particular place while another student at the chalkboard (and possibly the other students at their seats) lists the prepositional phrases: "Go down Cedar Street to the first stop sign; then turn left on Main Street and drive about four blocks through town to the Court House. Turn right on Highway 66. . . ."

For fun (and to emphasize adverbs of manner) the teacher might read a few Tom Swifties (from *Tom Swifties* by Paul Pease and Bill

McDonough) and then have the students compose some Swifties. Tom Swift's use of the adverb is catching, and students enjoy creating humorous sentences by linking what is said and how it is said. Example: "I'm afraid we blew a fuse," said Tom delightedly; "I'm first in this line," the old woman said affrontedly.

Students can practice adding adverbials of various kinds to the kernel sentences which they have written, or they can write new kernel sentences containing adverbials. More than one adverbial can, of course, be added to a verb phrase: "He came *here at ten o'clock unwillingly.*" However, students should become aware of what happens to a sentence when it becomes overloaded with adverbials at the end.

Because adverbials are the most movable structures in a sentence, it is interesting to discover what effects can be produced by placing them in different positions in a sentence. For example:

The storm ended *suddenly* at noon.
The storm *suddenly* ended at noon.
Suddenly the storm ended at noon.
At noon the storm *suddenly* ended.

Some students might even be interested in trying to figure out what positions the various kinds of adverbials can occupy in a sentence. Such transpositions are actually transformations, for the adverbial occupies the final position in a kernel.

The concept of present and past tense should probably be introduced at this point, together with the broader concepts of morpheme and inflection. Students might begin by examining the kernel sentences they have written. They will find that if the verbs are in present tense, they can be shifted to past tense; if they are in past tense, they can be shifted to present tense. Special exercises can be set up for the purpose of leading the students toward a clear understanding of the tense concept. (Regular verbs might be exercised first, irregular verbs later.) Such exercises are designed to establish the concept of the past tense morpheme — whatever is done to a verb to make it past. The students will understand that *a morpheme is the smallest language unit that has meaning.* For example, each of the following verbs is composed of two morphemes: the root word and the past tense. The tense morpheme is an inflectional morpheme, one which represents a change in grammatical form.

wait + past tense = waited
walk + past tense = walked
sob + past tense = sobbed
sing + past tense = sang
see + past tense = saw
hit + past tense = hit

The past tense morpheme for all verbs can be conventionally represented as {*-ed*}. The *-ed* suffix is used in writing to form the past tense of most verbs, though the pronunciation may be /id/ as in *waited;* /t/ as in *walked;* or /d/ as in *sobbed.* The {*-ed*} morpheme likewise represents the past tense morpheme of all other verbs, whether a change of vowel occurs as in *sing* and *see* or no change at all as in *hit, put, set,* etc.

Present tense, it becomes apparent, is signaled either by the root form of the verb or by the agreement morpheme, written {*-s*}. In speech this morpheme is represented by the phonemes /s/, /z/, or /iz/: "The water drips" /s/; "The girl sings" /z/; "This boy catches butterflies" /iz/. The agreement morpheme is written {*-s*} even when it forms an extra syllable; it is spelled {*-es*}. Thus, pronunciation is a guide to the spelling. The agreement morpheme is attached to any verb in the present tense if the pronouns *he, she,* or *it* can be substituted for the noun phrase subject: "It drips"; "She sings"; "He catches butterflies." Therefore, the {*-s*} morpheme shows that the verb agrees with its singular noun phrase subject. The plural morpheme, conventionally written {*-es*} to distinguish it from the agreement morpheme of the verb, will necessarily be considered in relation to the agreement morpheme. If the subject contains the {*-es*} morpheme, the {*-s*} morpheme is not added to the verb.

An important concept to establish is that every verb phrase forming a predicate must contain tense — either present or past. It is essential to show that tense and time are not identical: tense is contained within language; time is something in the outside world. Though

tense and time are related, they are not identical. For example, we say "Clintonville *plays* Shawano Friday." (present tense, but future time signaled by *Friday*), and "Susan sings well." (presumably Susan sang well yesterday, sings well today, and will continue to sing well tomorrow). If we want to denote present time we have to say "Susan is singing." (See "Illustrations of Teaching," p. 373.)

What we traditionally have called future tense and perfect tenses (Susan will sing, Susan has sung, Susan had sung, and Susan will have sung) are better considered as aspects of the verb, as we shall see when we consider auxiliaries. Note that in the preceding illustrations one or more auxiliaries precede the verb. Auxiliaries play such an important role in verb phrases that students should be familiar with the different kinds of auxiliaries and with the verb forms that follow them, as listed below:

- Modals: *may, might; can, could; shall, should; will, would; must*
- Be: *am, is, are, was, were*
- Have: *has, had*
- Do: *does, did*

Note that *be* and *have* perform dual roles as verb and as auxiliary: "He *was* there"; "He *was* swimming"; "He *has* a bicycle"; "He *has* bought a bicycle."

The principal parts of verbs with accompanying auxiliaries can be set up in chart form as illustrated below. The present participle can be identified unfailingly as the {*-ing*} form, composed of the root word plus the {*-ing*} inflectional morpheme, which means that something is continuing. The past participle is composed of the root word plus the {*-en*} inflectional morpheme, which means that something is completed. Though few past participles are formed by adding *-en* (pronounced *en*), this suffix is a distinctive one for past participles: have *given*, has *forgotten*, had *driven*, etc.

Root Word (no inflection) Modal + root word	Past Tense {*-ed*} morpheme (no auxiliary)	Past Participle {*-en*} morpheme have + {*-en*}	Present Participle {*-ing*} morpheme *be* + {*-ing*}
will travel	traveled	have traveled	are traveling
may go	went	has gone	is going
could sing	sang	had sung	was singing

Students should use the various auxiliaries in writing kernel sentences, and in working with verbs that cause trouble: *come, see, do, give, bring, write,* etc. When a student is doubtful about the choice of a verb form he should consult a recent dictionary. Thus certain problems in the usage of verbs can logically be treated at this point. If students discover that they are using nonstandard forms they can, hopefully, be encouraged to practice using the standard forms.

The bell rings (present) at noon.
The bell rang (past) at noon.
The bell may (present) have rung.
The bell might (past) have been ringing.

When more than one auxiliary precedes a verb, it is interesting to observe that the order *modal, have, be* is followed: "Fred *may have been* joking." (Every instance of the systematic nature of the English language deserves attention.)

Every verb phrase forming a predicate must have tense. When a verb is used without an auxiliary, the verb carries the tense. Students can be led to discover which word shows tense when one or more auxiliaries precede a verb.

The bell will (present) ring at noon.
The bell would (past) ring at noon.
The bell is (present) ringing.
The bell was (past) ringing.

It becomes apparent that when an auxiliary is used it shows tense. If a sentence contains more than one auxiliary the first one shows tense. Though the modal forms *might, could, should,* and *would* often do not denote past time, they are the past tense forms of *may, can, shall,* and *will,* respectively.

Once the tense requirement in a predicate is grasped, students have an effective tool for detecting certain kinds of fragments. "The boy running down the street" is not a sentence, because it lacks tense.

Exercises of the following type are suggested for leading students to discover which word carries the tense when one or more auxiliary precedes a verb:

- If the word "yesterday" were added to the sentence "The wind is blowing," would any of the words in the sentence need to be changed?
- If the word "today" were added to the sentence "The ducks had landed," would any of the words in the sentence need to be changed?
- If the phrase "last Saturday" were added to the sentence "The students will have been dancing," would any of the words in the sentence need to be changed?

This type of exercise will reveal the auxiliary (or the first auxiliary if there is more than one) to be the word which shows tense. When no auxiliary is used, the verb carries the tense.

A logical follow-up to the above type of exercise would be to have the class work on fragmentary statements. For example, why wouldn't "The trainer whipping the lion," "The quarterback passing the ball," and "Jerry driving the car" be sentences? Hopefully, the students will see that these groups of words lack tense and can be made into sentences by adding tense in the form of an auxiliary.

Expanding Noun Phrases and Verb Phrases

After students have worked on kernel sentences for some time, they will not be satisfied until they can expand the sentences. Unfortunately, this usually means one thing only — longer sentences which students tend to join together with *and's.* One way to assist students in writing more mature sentences is to call attention to open points in kernel sentences — places where they can insert single words or groups of words. Students can locate these points before and after each noun and before and after each verb. For example:

Kernel	*NP*	*VP* (Vi)
Pattern I	The 1 2 boy 3	4 ran 5
	1. little 2. freckle-faced 3. in our block	4. frequently 5. down the alley

Kernel	NP_1	*Vt*	NP_2
Pattern II	The 1 hunter 2	3 received 4	a reward 5
	1. fearless 2. who killed the Alaskan brown bear	3. gratefully 4. from the Sportsman's Club	5. for his service to the community

Kernel	NP_1	*Vb*	*Adj.*
Pattern III	The child	1 became	2 happy 3
		1. sometimes	2. very 3. in the morning

The sentence expansion principle may be used in any sentence pattern. Such exercises will help to reveal the systematic nature of word order. For example, it is evident that single words precede a noun, but that groups of words follow a noun.

Even this procedure, however, may result in sentences so overloaded with words, phrases, and clauses that they resemble linked sausages. This, then, is the time for evaluation and discarding. More honest, less artificial sentences may result if students write descriptive sentences based upon their own immediate observations: a bookshelf, a clock, a tree, a view through a doorway, an animal at a given moment.

Example: The cat stared.

The light brown Siamese cat sitting erect on the sofa stared across the room haughtily.

TRANSFORMATIONS

Any sentence that is not a kernel is a transform, derived by transformation rules from the string of grammatical elements underlying one

or more kernel sentences. Unlike the simple rewrite rules used in forming kernel sentences, transformation rules rearrange grammatical elements, delete grammatical elements, substitute grammatical elements, and add new grammatical elements.

Single-base transformations operate upon the grammatical strings underlying single kernel sentences. Double-base transformations operate upon the string of grammatical elements underlying two or more kernel sentences.

Single-Base Transformations

Among the single-base transformations are those which produce questions, negatives, imperatives, sentences beginning with the expletive *there*, the indirect object, and passives. The rules need not be specified for all transformations. Students can often figure out from the results what has happened.

The Yes/No Question Transformation

The way *yes/no* questions are formed is revealed when the following statements are changed into questions that can be answered by *yes* or *no*. It should be kept in mind that the transformation would work in the same way for all sentences constructed upon the same pattern, though for convenience the effect of the transformation upon specific sentences is being illustrated. Double arrows designate transformations in contrast to the single arrows used for rewrite rules:

- Jane will sing *America*. ==> Will Jane sing *America*?
- Kenneth has gone. ==> Has Kenneth gone?
- Jane is singing *America*. ==> Is Jane singing *America*?
- Someone is at the door. ==> Is someone at the door?
- Fred has an alligator. ==> Has Fred an alligator?
- Jane sang *America*. ==> Did Jane sing *America*?
- Fred owns an alligator. ==> Does Fred own an alligator?

Sufficient illustrations will make it clear that when a modal, *have*, or *be* is present, a question can be formed by moving any one of these words to the beginning of the sentence. And these words, of course, carry tense. But if one of these words is not present, *do* must introduce the question to show tense. When *have* is a verb, a *yes/no* question can be formed either by moving *have* to the initial position or by inserting *do*: "Has Fred an alligator?" or "Does Fred have an alligator?" The *do* form is more usual.

The Wh- Question Transformation

Some questions cannot be answered by *yes* or *no*: "Who found the wallet?" "What did it contain?" "Where was it?" Such questions are introduced by words called interrogatives: *who, what, when, where, why, how*. Because most of these words begin with *wh-*, the questions are frequently called *wh-* questions. These questions are derived from the grammatical strings underlying *yes/no* questions by asking about a particular grammatical structure in a *yes/no* question. The process is illustrated simply, though somewhat superficially, in the following sentences. Note that the part to be questioned, which is italicized, is replaced with a question word, or interrogative, which is moved to the beginning of the question:

- Has *somebody* borrowed my book? ==> *Who* has borrowed my book?
  (The noun phrase subject is questioned.)
- Is Ted reading *something*? ==> *What* is Ted reading?
  (The noun phrase direct object is questioned.)
- Did Charles go *somewhere*? ==> *Where* did Charles go?
  (The adverbial of place is questioned.)
- Must we do the work *sometime*? ==> *When* must we do the work?
  (The adverbial of time is questioned.)

The indefinites *somebody* and *something* are used to represent any noun phrase; the indefinite *somewhere* represents any adverbial of place; the indefinite *sometime* represents any adverbial of time.

The transformation rules for forming questions are not developed in this curriculum. If they were, the apparent discrepancy between the *yes/no* questions "Did somebody ring the doorbell?" and "Who rang the doorbell?" would be explained. For the development of transformation rules to form questions see Paul Roberts's *English Series*, Book 6, and his *English Syntax*. For a slightly different set of rules, see Owen Thomas's *Transformational Grammar and the Teacher of English*.

The Negative Transformation

The parallel between the *yes/no* question transformation and the negative transformation is easy to establish:

- Jane will sing *America*. ==> Jane will not (won't) sing *America*.
- Kenneth has gone. ==> Kenneth has not (hasn't) gone.
- Jane is singing *America*. ==> Jane is not (isn't) singing *America*.
- Jane sang *America*. ==> Jane did not (didn't) sing *America*.

It is apparent that the negative can be formed by inserting *not* after a modal, *have*, or *be*. If one of these words is not present, *do* must be inserted before *not* can be added. Negative questions follow the same pattern: "Won't Jane sing?" "Hasn't Kenneth gone?" "Didn't Jane sing?" etc.

The Request Transformation

The two deletions needed to form requests are evident when such kernels as "You will read the poem," "You will consider the consequences," and "You will begin the discussion" are presented:

You will read the poem. ==> You read the poem. ==> Read the poem.

The Expletive Transformation

This transformation produces sentences introduced by the unstressed *there*, called an expletive, a filler. The students can work out sentences such as these:

- Several books are on the desk. ==> There are several books on the desk.
- A dog was in the classroom.
- Two men were at the door.
- Some children are playing outside.
- A ship is in the harbor.

The transformation involves two steps: *there* is prefixed to the sentence, and *be* is moved to a position after *there*. Unless some form of *be* is present in the statement, the transformation will not work. We do not say "There played some children outside." The unstressed expletive *there* should not be confused with the adverb *there*, which always receives stronger stress:

- Many tourists were *there*. (adverb)
- *There* (expletive) were many tourists *there*.

In some sentences the expletive is almost obligatory: "*There* was a strange sound." Since we do not end sentences with *be*, we cannot say "A strange sound *was*."

The Indirect Object Transformation

The indirect object transformation can be introduced by presenting these sentence pairs, which somehow seem to be related:

- I wrote a letter to the Senator.
  I wrote the Senator a letter.
- I made a dress for my sister.
  I made my sister a dress.

The first sentence in each pair is a kernel; the second sentence is a transform. The process is apparent. The prepositional phrase has been moved and the preposition deleted:

I wrote a letter to the Senator. ==> I wrote to the Senator a letter.
==> I wrote the Senator a letter.

Thus we have a choice of structures.

The indirect object transformation is limited to a small group of verbs belonging to a subclass of transitive verbs: *buy, sell, write, give, send, bring, mail,* etc. The transformation changes a prepositional phrase formed with *to* or *for* to a noun phrase functioning as the indirect object. The NP indirect object is always rigidly fixed in a position before the NP direct object, as *the Senator* and *my sister* in the illustrations above.

The Passive Transformation

The choice between active and passive voice often faces a writer. The first step is to show students numerous paired sentences and have them try to discover what elements are moved, added, or changed in the transformation:

The boy ate the pie.

The pie was eaten by the boy.

A transformation rule, which can be applied to any sentence that contains a transitive verb, should be introduced next: symbol T-pas.

NP_1 + tense + VT + NP_2 ==> NP_2 + tense + be + en + VT + by + NP_1

The boy ate the pie. The pie was eaten by the boy.

These are the steps in the transformation:

- NP_2 is moved to the beginning of the grammatical string — to the subject position.
- Tense is carried over from the kernel string.
- Some form of *be* is inserted, and since *be* precedes the verb it will carry the tense, as the connecting lines indicate.
- The {*-en*} morpheme — the past participle form of the verb — is specified.
- The preposition *by* is inserted.
- NP_1 is moved to the end of the sentence where it will function as the object of the preposition *by*.

Suggested Exercises

- Transform sentences to passive voice. Set up the grammatical strings and write the words under the appropriate symbols.
- Write original sentences in active voice and transform them to passive. Include some sentences with auxiliaries: "Fire has destroyed the building"; "The class is planning a picnic."

One of the deletion transformations should be introduced at this point:

- Someone should have cleaned the room. ==> The room should have been cleaned by someone. ==> The room should have been cleaned.
- Someone stole my money. ==> My money was stolen by someone. ==> My money was stolen.

Active voice is usually, but not always, preferable to passive; and students need to learn to handle either structure with assurance. The passive construction makes it possible for a writer to begin with NP_2 if that is the part of the sentence which he wishes to emphasize. Moreover, if NP_1, the actor, is unknown or is unimportant, the phrase introduced by the preposition *by* can be deleted, as illustrated above.

Passive voice is likewise frequently used in building up background for narrative:

> The family dog had been taken to the farm, the telephone had been disconnected, and the gas had been turned off. Now the car was packed and the doors were locked. We piled into the car and were off to the Rockies. (See "Illustrations of Teaching," p. 373.)

Double-Base Transformations

Double-base transformations lend the greatest variety and flexibility to sentences, for they make it possible to embed one sentence in another, usually in reduced form, and to combine sentences with reduction of elements. Up to this point, when we filled in open points in kernel sentences, we were simply playing by ear. Now we can try to discover a systematic procedure for expanding the NP's and VP's of kernel sentences.

The Object Complement Transformation

We are all familiar with sentences that have a second object *after* the direct object: "We elected Tom *captain*"; "We painted the walls *orchid*." This is the way the transformation works:

Base sentence:	**We elected Tom (+ S).**
Insert:	**Tom is captain.**
Transform:	**We elected Tom (Tom is captain) ===> We elected Tom captain.**

The (+S) is simply a directive to insert an S (The Insert sentence) after Tom. Then, since the *Tom* in the Insert repeats the *Tom* in the Base, and *be* will not fit into the new sentence being formed, we delete *Tom* and *be*. (*Be* can frequently be discarded.) The object complement transformation does not deserve major consideration, for it can be applied only when a certain subclass of transitive verbs is used: *elect, name, appoint, nominate, paint, make,* etc. Ordinarily the object complement is either an NP or an adjective.

Suggested Exercises

- Set up Base sentences and Inserts and have students perform the transformation.
- Have students write their own sentences and perform the transformation.

The Relative Clause Transformation

The relative clause transformation has high utility, for from it are derived nearly all structures that expand NP's. And certainly the ability to create nominals of varied and condensed structures is one mark of the mature writer.

The first step in teaching the relative clause is to present sentences containing relative clauses. By extracting the kernel, students can isolate the relative clause:

- The speaker who gave the address was interesting.
- I enjoyed the story (that, which) you told.

The transformation is simple. Study the illustrations below:

Base:	**The speaker (+S) was interesting.**
Insert:	**The speaker gave the address.**
Transform:	**The speaker (The speaker gave the address) was interesting ===> The speaker who gave the address was interesting.**
Base:	**I enjoyed the joke (+S).**
Insert:	**You told the joke.**
Transform:	**I enjoyed the joke (You told the joke) ===> I enjoyed the joke (you told which) ===> I enjoyed the joke which you told.**
Base:	**This is the bus (+S).**
Insert:	**I came on the bus.**
Transform:	**This is the bus (I came on the bus) ===> This is the bus (I came on that) ===> This is the bus that I came on.**

In the last illustration, above, if the relative pronoun *which* had been chosen instead of *that*, the transform would have read "This is the bus which I came on." Then it would have been possible to perform another transformation and move the preposition to a position before the relative pronoun: "This is the bus on which I came." However, "This is the bus that I came on" is a correct English sentence, for sentences do frequently end in a preposition.

Students will observe that the relative pronoun *who* refers to nouns that denote human beings, *which* to nouns that denote things or nonhuman beings, and *that* to either.

The possessive form *whose* substitutes for the possessive form of a noun:

Base: This is the boy (+S).
Insert: I borrowed the boy's book.
Transform: This is the boy (I borrowed the boy's book) ===> This is the boy (I borrowed whose book) ===> This is the boy whose book I borrowed.

The relative clause transformation requires that the Base and the Insert share a noun. The first step is to embed the Insert in the Base right after the shared noun of the Base at the point marked (+S). Step two is to substitute a relative pronoun for the NP of the Insert which contains the shared noun. A third step required in some instances is to move the relative pronoun to the beginning of the clause if it is in a different position. The NP of the Base sentence plus the relative clause forms an expanded NP. Note that the relative pronoun has the identical function in the relative clause that the NP which it replaced had in the kernel. It should be emphasized that a sentence reduced to a relative clause immediately loses sentence status and must form part of another sentence. It is a clause because it does contain a subject and a predicate, and the predicate, of course, has tense.

Suggested Exercises

- Set up exercises according to the preceding illustrations.
- Supply the Bases and have students write the Inserts and perform the transformations.

Deletion Transformations

Students will observe that the relative pronoun can be deleted when it functions as the direct object or as the object of a preposition: "He lost the watch (that) I gave him"; "This is the house (which) I live in."

The illustrations which follow offer the most far-reaching deletions of all. If the following sentences are written on the board, without parentheses, students will see that whenever the relative pronoun is followed by *be* the relative pronoun and *be* can be deleted. This deletion produces nearly every kind of modifier of a noun:

● The squirrel (that is) in the tree is playful.	Prepositional phrase
● The squirrel (that is) scampering up the tree is playful.	Participial phrase (present participle)
● The squirrel (that is) hidden in the branches is playful.	Participial phrase (past participle)
● The squirrel (that is) nearby is playful.	Adverb
● The squirrel (that is) noisy is playful.	Adjective

The last sentence requires another transformation to move the adjective to a position before the noun, since single adjectives in English do not follow nouns.

The deletion of the relative pronoun and *be* is one of the most effective means of reducing predication. The transformation producing each kind of modifier requires considerable practice. Moreover, students should examine their own writing to discover how widely they are using relative clauses and their reduced forms. A class might also try to identify the use of relative clauses and of deleted relative clauses by professional writers. For example, John Steinbeck has used four relative clause transforma-

tions in this sentence taken from *The Red Pony*:

> Jody sat at the long table which was covered with white oilcloth washed through to the fabric in some places.

If the relative clause transformations were removed the passage would read:

> Jody sat at the table.
> The table was long.
> The table was covered with oilcloth.
> The oilcloth was white.
> The oilcloth was washed through to the fabric in some places.

Every noun phrase in a sentence can be expanded by one or more relative clause transformation. The sentence "The noisy squirrel nearby scampering up the tree is playful" embeds three such transformations. Then the relative clause transformation likewise can be used to expand the noun phrase *the tree*: "The old splintered tree near my window." The noun phrase *my window* can be expanded similarly, and the process can be continued indefinitely, as illustrated by the conclusion of "The House that Jack Built":

> This is the dog,
> That worried the cat,
> That killed the rat,
> That ate the malt
> That lay in the house that Jack built.

It is our friends, not the language, that bring us to a halt.

Relative clauses are also formed with the relative adverbs *where* and *when*: "The house *where I was born* had a cupola"; "That was the time *when we had fun.*" This is the way the transformation works:

Base:	The house (+S) had a cupola.
Insert:	I was born in the house.
Transform:	The house (I was born in the house) had a cupola. ===> The house (in the house I was born) had a cupola. ===> The house where I was born had a cupola.

The adverbial of place *in the house* is moved to the beginning of the Insert sentence and then is replaced by the relative adverb *where*.

Base:	That was the time (+S).
Insert:	We had fun at the time.
Transform:	That was the time (we had fun at the time) ===> That was the time (at the time we had fun) ===> That was the time when we had fun.

The adverbial of time *at the time* is moved to the beginning of the Insert sentence and then is replaced by the relative adverb *when*. It may be pointed out that *when* could be deleted.

Other Expansions of Noun Phrases

Not all constructions that contain noun phrases are derived from the relative clause transformation followed by the deletion of the relative pronoun and *be*. The possessive form of nouns (The *student's* bicycle.) is probably best explained as a transformation of "The student has a bicycle." The inflectional possessive morpheme, conventionally written {*-'s*} has three variant forms in speech, which can be represented by the phonemes /s/, /z/, and /iz/, as in "*Pat's* skill"; "My *sister's* hobby"; "*Thomas's* energy." But whatever the pronunciation of the morpheme, it can be written {*-'s*} when attached to a singular noun. The prevailing practice is to use this form even though the noun ends in *s*.

There is no distinctive possessive plural form for nouns whose plurals are formed by adding /s/, /z/, or /iz/, spelled *-s*, or *-es* if an extra syllable is formed, though an apostrophe at the end of the word identifies the possessive

plural in writing: "the *girls'* opinions"; "the *witches'* cauldron." If a noun does not have the usual plural inflection, the possessive plural is, of course, formed in the same way as the possessive singular: "the *freshmen's* problems." But any form of the possessive whether it is attached to a singular or a plural form of the noun represents the possessive morpheme {*-'s*}.

Because the possessive inflection and the usual plural inflection sound alike, the best identification for a possessive is its normal position before another noun. Meaning is of limited usefulness in identifying a possessive, for not all possessives show possession. Consider these examples: "*Stevenson's* novels"; "the *candidate's* opponents"; "*St. Paul's* Cathedral." (C. C. Fries, in his *American English Grammar*, reports that in the material which he examined, only 40 per cent of the possessives showed possession.)

Because the spelling of the possessive continues to cause difficulty for junior high school students, practice is needed in writing the possessive in its usual position before another noun.

An exercise such as the following would help the students better understand the use of possessives:

Transform the following sentences into noun phrases containing either the singular or the plural possessive.

Kernel	*Singular Possessive*	*Plural Possessive*
Kathy has a secret.	Kathy's secret	
The boys have plans.		The boys' plans
The freshmen have determination.		The freshmen's determination

Though we have seen that many prepositional phrases within a noun phrase are derived from relative clauses formed with *be*, some prepositional phrases are derived from other sources. The frequent *of phrase* has several sources and conveys various meanings. For example, "the state of *Texas*," and "a difference *of opinion*" are *not* possessive structures. Some *of phrases*, like "the captain of the team" are derived from the possessive transformation: "The team has a captain." ==> "the team's captain." ==> "the captain of the team." When *of phrases* are so derived, they can ordinarily be used interchangeably with the possessive form: "The *student's* opinion"; "the opinion *of the student*"; "a *city's* problems"; "the problems *of a city*." The *of phrase* is generally preferred with nouns designating inanimate objects, though numerous structures like *the water's edge, the sun's rays, the day's work*, etc., do occur.

Some prepositional phrases introduced by *with* are likewise derived from relative clauses formed with *have*:

Base: A man (+S) gets things done.
Insert: The man has energy.
Transform: A man (The man has energy) gets things done. ==> A man who has energy gets things done ==> A man with energy gets things done.

Thus the relative clause formed with *have* and the prepositional phrase introduced by *with* provide choices in many instances.

The noun adjunct is another means of expanding a noun phrase: *city* streets, *brick houses*, a *wool* suit, a *brass* doorknob, *women* workers, etc. The noun adjunct, which is widely used in English, is simply a noun without the possessive inflection placed directly before another noun. Since noun adjuncts are variously derived, no transformation rules are included here.

Suggested Exercises

- Students should be urged to find examples of noun adjuncts in their reading, to write examples of their own, and to see what use they make of this concise form in their own writing. Because a noun adjunct plus noun differs somewhat from a compound noun, as explained below, a teacher might supply a list of nouns which can readily be preceded by a noun adjunct: *road, desk, suit, dress, plate, vase, gate, wall, walk, etc.*

- Students can be paired for oral practice and alternate in giving examples of noun adjuncts:

  country road — *nylon* hose
  wool sweater — *oak* desk

  The student who can think of no more examples gets out of the race while his partner chooses a new opponent, and the game continues. Usually, because junior high school students are highly competitive, someone volunteers to keep track of the student who thinks of the most examples.

The Subordinate Clause Transformation

Any sentence can be reduced to a subordinate clause by putting a subordinator in front of it:

sub + S ===> subordinate clause

He did the work ===> if he did the work / because he did the work / before he did the work

Subordinate clauses are one means of expanding verb phrases. If students are given a list of subordinators, they can transform sentences into subordinate clauses and embed these clauses in the verb phrases of base sentences:

Base: He stayed at home.
Insert: He had a cold.
Transform: He stayed at home because he had a cold.

A list of some of the most commonly used subordinators follows:

after	than	since (denoting time)
because	unless	as (denoting time or manner)
before	until	as if
if	when, whenever	as though, as soon as
while (denoting time)	where, wherever	

(Concessive *while* and causal *since* and *as* introduce nonrestrictive clauses, which may be considered sentence modifiers.)

Unlike a relative pronoun or a relative adverb, a subordinator does not replace any structure in the sentence from which it is derived, nor does it serve any function within the subordinate clause. It simply joins the sentence to another in a subordinate relationship.

Students might be encouraged to complete sentences by adding a subordinate clause to the verb phrase, as illustrated below:

The lawyer filled out the bills . . .
- *after* the vessel sailed.
- *as soon* as the vessel sailed.
- *before* the vessel sailed.
- *when* the vessel sailed.

We can do this . . .
- *until* someone objects.
- *unless* someone objects.
- *whenever* someone objects.
- *wherever* someone objects.

Coordination Transformation

A compound sentence is formed by joining two sentences in some way, usually by a coordinator: *and, but, or.*

Most people drive cars. / A few people walk. ===> Most people drive cars, but a few people walk.

The prevailing use of the comma before the coordinator which joins the parts of a compound sentence can be introduced with the construc-

tion. Variations in punctuation can be discussed later.

Compound sentences frequently offer an opportunity for deleting repetitions and thus reducing predications.

Jim could be talkative. Jim could be taciturn. } Jim could be talkative or taciturn.

The process of coordinating grammatical structures of the same kind without first forming a compound sentence can be specified in a transformation rule:

These girls play tennis well.
X + Y_1 + Z
These girls play golf well.
X + Y_2 + Z

Transformation rule:

X + Y_1 + Z
X + Y_2 + Z
} X + Y_1 + coor. + Y_2 + Z

Transform: These girls play *tennis* and *golf* well. (Noun phrases used as the direct object are coordinated.)

The symbols Y_1 and Y_2 designate the parts to be coordinated. The Y indicates that the parts are of the same structure: two noun phrases, two verb phrases, two adjectives, or two adverbials. The numbers 1 and 2 indicate that the words forming the structure are different. X represents anything that may come before Y, and Z anything that may come after Y. The structures and words in X and Y are identical in both sentences.

In a given sentence either X or Z may represent nothing, as in the following illustrations:

The cop gave Fred a ticket.
X + Y_1 + Z
The cop gave Fred a lecture.
X + Y_2 + Z

Transform: The cop gave Fred a ticket and a lecture. (Noun phrases used as the direct object are coordinated.)

The cop remained pleasant.
X + Y_1 + Z
Fred remained pleasant.
X + Y_2 + Z

Transform: The cop and Fred remained pleasant. (Noun phrases used as subjects are coordinated.)

The correlatives *either-or, both-and, neither-nor,* could be introduced here: "*Both* the cop *and* Fred remained pleasant."

Any identical grammatical structures can be coordinated: "Hot rods sputtered *suddenly* and *noisily.*" (Compound adverbials of manner.) "The play has an *exciting* and *interesting* plot." (Compound adjectives.)

A series of three or more elements can be coordinated similarly:

He rushed into the room.
He threw his books on a chair.
He hurried out again.
} ===> He rushed into the room, threw his books on a chair, and hurried out again.

The transformation rule for a series of three is:

X + Y_1 + Z
X + Y_2 + Z
X + Y_3 + Z
} X + Y_1 + Y_2 + coor. + Y_3 + Z

Y_4 would simply be added to a series of four.

Structures in a series are separated from each other by level or rising juncture in speech, and ordinarily by commas in writing. At least initially, it would seem to be advisable to teach the prevailing practice of using a comma before the last element in a series. (At this point, the differences between juncture, pitch, and stress might be pointed out, and their relationship explained.)

Effective examples of coordination occur frequently in the students' reading:

"It was wind, lightning, sleet, snow, and a terrific sea." (Compound NP's.)
(Joseph Conrad, *Youth*)

"The ship trembled, trying to lift her side, lurched back, seemed to give up with a nerveless dip, and suddenly with an unexpected jerk swung violently to windward, as though she had torn herself out from a deadly grasp." (Compound VP's.)
(Joseph Conrad, *Nigger of the Narcissus*)

Suggested Exercises

- Students will practice forming compound sentences by joining sentences with the appropriate coordinator. They will also look for good compound sentences in their read-

ing, and they will write original compound sentences.

- Students can coordinate structures within sentences according to the transformation rule and classify parts according to structure and function.

After students have learned and exercised the different types of transformations, they are ready for an exercise in which they try using different structures to convey much the same idea.

He has an uncle who is rich. (relative clause)

He has a rich uncle. (adjective)

Sarah has a parrot. The parrot speaks Spanish. (two sentences)

Sarah has a parrot that speaks Spanish. (relative clause)

Sarah's parrot speaks Spanish. (possessive)

Uncle Henry was eccentric, but he was likable. (compound sentence)

Uncle Henry was eccentric but likable. (compound adjectives)

Once students learn that only grammatical structures of the same kind can be coordinated, the problem of unparallel structure can be handled easily. "He is kind, generous, and a neighbor" won't do, because the third element in the series, an NP, cannot be coordinated with the two adjectives.

It is most important to teach that grammatical structures and not ideas are coordinated. The ideas are not necessarily of equal value: "She slipped, fell, and broke her leg."

Sentence Modifiers

The important transformations which have not been developed are those that develop sentence modifiers. According to Paul Roberts's *English Syntax*, sentence modifiers can be identified in two ways:

- They are separated from the rest of the sentence by juncture in speech and usually by punctuation in writing. Thus every nonrestrictive modifier becomes a sentence modifier.
- They either appear at the beginning of a sentence or can be moved to that position. (Deletions are essential for some structures.)

Sentence modifiers include:

- Adverbs and prepositional phrases

  Theoretically, my brother agreed with me.

  My brother agreed with me — theoretically.

  My brother, theoretically, agreed with me.

  In theory, my brother agreed with me.

- Subordinate clauses

  The Smiths didn't come to the party, although they had accepted the invitation.

  Although the Smiths had accepted the invitation, they didn't come to the party.

- The absolute construction

  The speaker leaned forward, his fine, thin hands resting on the podium.

  His fine thin hands resting on the podium, the speaker leaned forward.

- Nonrestrictive relative clauses

  Joseph Conrad, who learned English when he was an adult, became a famous English novelist.

- The participial phrase (derived from the nonrestrictive relative clause)

  The T-rel, T-del transformations explain danglers.

  Marie, hesitating for a moment, answered uncertainly.

  Hesitating for a moment, Marie answered uncertainly.

- The appositive derived from the nonrestrictive relative clause

  Mr. Simpson, who was a thrifty soul, counted his pennies.

  A thrifty soul, Mr. Simpson counted his pennies.

Note: Oral practice is important in teaching sentence modifiers.

At least four transformations turn sentences into NP's:

- The relative clause transformation with the relative pronouns *who, whoever, which, what, whatever* and the relative adverbs *where, when, why, how*. The transformation which substitutes relative adverbs for various adverbials can be introduced at this time, or it can be added to the relative clause transformation after relative pronouns have been introduced.

  Whatever you do is all right.

I know *who found the money.*
I wonder *how he solved the problem.*, etc.

- The subordinate clause introduced by the subordinator *that* (often implied):
  I hope *that he will come.*
  (I hope he will come.)
- The *for-to* transformation, which produces sentences like these:
  For Jim to do the work was easy.
  It was easy for Jim to do the work.
  To do the work was easy for Jim.
  To do the work was easy.
- The possessive + *-ing* transformation, which produces sentences like these:
  The boy's heckling annoyed us.
  His winning the contest pleased us.
  Our hobby is collecting stamps.

Ambiguous and Ungrammatical Sentences

Though the work in transformational grammar is directed toward the construction of more sophisticated sentences, it can also be utilized in helping students eliminate ambiguous and ungrammatical sentences. An ambiguous sentence has two possible meanings:

When the dog saw the skunk it stood still.

Kernels: The dog saw the skunk.
The dog stood still. (or)
The skunk stood still.

An ungrammatical sentence results when a writer loses his way in following the rewrite rules or the transformation rules. The dangling modifier is a good example of ungrammaticality:

Looking out the window, a sparrow was pecking in the gravel.

This sentence derives from a faulty relative clause transformation. If a writer goes back to the kernels, he will see what is wrong:

Base: A sparrow was pecking in the gravel.
Insert: A sparrow was looking out the window.
Transform: A sparrow, which was looking out the window, was pecking in the gravel. ==> A sparrow, looking out the window, was pecking in the gravel. ==> Looking out the window, a sparrow was pecking in the gravel.

If the writer wants to use the participial phrase he will have to start all over with a different subject, such as *I*.

CLASSIFICATION OF WORDS

The reason for deferring the definitions of the parts of speech until this point is that they are derived by knowledge of the language and are not, therefore, just "words to be memorized." The students are by now familiar with the terms *noun, verb, adjective, adverb,* etc., and they are ready to discover how to identify these parts of speech through the recognition of syntactic signals.

In this curriculum, we are defining parts of speech in two groups — *form classes*: nouns (including pronouns), verbs, adjectives, and adverbs; and *function groups*: determiners, auxiliaries, prepositions, relatives, coordinators, subordinators, intensifiers.

Parts of speech can be developed by the recognition of these signals: *word form, position,* and *derivation.* The following outline might be helpful to the teacher in developing lessons which encourage student awareness of word classification.

Word Form (morphology) signals parts of speech by these forms:

Inflectional suffixes

Nouns: Add *-s, -es, -en* to make plural (boy-boys, leaf-leaves, ox-oxen, child-children).
Internal vowel change to make plural (man-men, goose-geese, mouse-mice).
"Invisible" plural (deer-deer).

Verbs: Add *-d, -ed* to change tense (hear-heard, walk-walked).
Internal change intense (sing-sang, ring-rang).

Adjectives: Add *-er, -est* for comparison (good, better, best) or their equivalent (more, most).

Position

Nouns occupy the chief position in a sentence. They act as subject, direct and indirect objects, and objects of phrases. Shifting the position of a noun in a sentence can alter the meaning of the sentence:

The boy likes the dog.
The dog likes the boy.

Verbs. The verb phrase always follows the noun phrase in normal sentence structure, although it can be separated by the addition of other phrases or adverbs. Verbs always follow auxiliaries in a sentence:

The old woman walked on the road.
The woman /who lives nearby /hastily /walked on the road.
The children have been crying.
The men might sing this evening.

Adjectives always precede the nouns they modify, and follow the noun determiner. An adjective phrase can follow nouns, pronouns or verbs:

The good nurse, blue-eyed, smiling, helped her patient a great deal.

A further test of the adjective is relating it to the word *very*.

A true adjective may always be preceded by *very*, but a non-adjective may not:

The heavy wall. (The wall is *very* heavy.)
The stone wall. (We do not say "The wall is *very* stone.")

Adverbs. The position of an adverb in a sentence is flexible. Adverbs normally precede or follow verbs; however, they frequently precede subjects and follow objects:

The girl sadly talked about her mother.
The girl talked sadly about her mother.
Sadly, the girl talked about her mother.
The girl talked about her mother sadly.

Derivation

Affixes influence parts of speech by creating new forms. Generally, affixes are added to the ends of words, and are called *suffixes*. However, a variety of affixes are added to the beginnings of words, and they are termed *prefixes*. Since prefixes are dealt with in depth at the senior high school level in the curriculum, we are concerned here with the use of suffixes.

Suffixes added to root words of one part of speech often produce words of another part of speech. Following are some examples (This list can, of course, be expanded by adding many more suffixes.):

Adjective	——>	*Noun*
pretty	*-ness*	prettiness
Adjective	——>	*Verb*
tight	*-en*	tighten
Noun	——>	*Verb*
beauty	*-fy*	beautify
standard	*-ize*	standardize
column	*-ate*	columniate
height	*-en*	heighten
Noun	——>	*Adjective*
dirt	*-y*	dirty
Noun	——>	*Adverb*
length	*-wise*	lengthwise

Verb	——>	*Noun*
deduct	*-ion*	deduction
derive	*-ation*	derivation
refer	*-ence*	reference
speak	*-er*	speaker
Verb	——>	*Adjective*
believe	*-able*	believable
advise	*-ory*	advisory
delight	*-ful*	delightful
Adjective	——>	*Adverb*
quick	*-ly*	quickly

Function Groups

Determiners:

Articles: a, an, the

Indefinites: all, another, every, few, some, etc.

Possessive pronouns: his, her, our, my, their, your, its

Demonstrative pronouns: this, these, that, those

All numbers: one to ninety-nine and up

Auxiliaries: modals, be, have, and do, and all their forms

Prepositions: on, under, about, behind, among, etc.

Relatives: this, that, who, which, what

Coordinators: and, but, for, or. Correlatives: either-or, neither-nor

Subordinators: after, because, as, if, than, unless, etc.

Intensifiers: rather, very, quite, more, too

To familiarize the students with word classification, they could be given exercises in which study of syntax is integrated with the study of parts of speech. Such exercises will emphasize the choices of structure that grammar offers; they will develop student consciousness of sentence structure and word building, and will encourage more mature writing styles. For example, students might be given an exercise in the formation of parts of speech such as:

- **Classify each underscored word in Column 1 and the word which you have formed from it and inserted in Column 2.**

Column 1	*Column 2*
The child appeared *hostile.* (adj.)	**The child showed *hostility.* (noun)**
Suffixes *recur.* ( )	**Suffixes are _____. ( )**

After having completed exercises like this, the students could perhaps devise their own lists of "discoveries" of different ways to classify words, guided by an outline provided by the teacher.

SUGGESTIONS FOR SUSTAINING INTEREST IN THE GRAMMAR PROGRAM

In addition to the specific exercises presented in the Junior High School Grammar Section and the Illustrations of Teaching Section, the following suggestions are offered for sustaining student interest and enthusiasm in the three-year grammar program. Because the nature of the total program will be new to students, the teacher can capitalize on initial enthusiasm. Also, the junior high school content as presented in this curriculum is solid enough to hold the interest of students if it is taught in the recommended sequence, because it challenges them to think and to become involved. If the hoped for results in improvement of writing and speaking are significant enough to be recognized by the students themselves, the teacher will find it unnecessary to make further presentations directed toward student motivation.

Oral practice in the study of the English language is emphasized throughout levels K through 12 in this curriculum. Thus, profiting from the scientific work done in the study of foreign languages and its emphasis on the conversational method, English teachers can discourage questions that require *yes/no* answers and encourage methods that elicit dialogue. Situations can be created constantly which are fun and which involve everyone in the class. For example:

- **When studying the passive transform, Student A is given a sentence with an active structure. (The lineman repaired the telephone wires.) He calls on Student B to change it to passive. (The telephone wires were repaired by the lineman.) B then calls on C to reverse the voice and to keep only one element constant; in the sentence that C manufactures, for example, the idea of repairing the telephone wires is discarded, but lineman remains. (The lineman surveyed our farm.) The object is to see how long the "game" can continue.**
- **When studying the noun adjunct, students are paired and they give examples alternately.**

Student A — city street	**Student A — wool sweater**
Student B — nylon hose	**Student B — tennis shoes**

The student who can think of no more examples gets out of the race while his partner chooses a new opponent and the

"game" continues. Usually, because junior high school students are highly competitive, someone volunteers to keep track of the student who thinks of the most examples.

- While studying the prepositional phrase, one student gives directions to his home from school. Another student at the board lists every prepositional phrase used. "from the front door of this school, turn right and walk up Pine Street about three blocks and then turn north . . ."
- While studying infinitives, ask the question, "What do you want to do this weekend?"

  Student A — I want to buy a new dress.
  Student B — I want to get a permanent.
  Student C — I want to go to Dubuque.

  Student C gets a penalty — or a reward — because he has added a prepositional phrase. Since there is a tendency for students to confuse these constructions, both introduced by "to," it is a good plan to draw attention to the difference — that the infinitive is composed of *to* + verb, the prepositional phrase of *to* + NP.

- While studying sentence pattern S ——> NP *be* adjective, one student selects an NP and the next one supplies an appropriate adjective. (The choir was _____.) The "game" continues until someone repeats an adjective already named. Then a new NP is selected and the "game" starts again.

Note: "Games such as these are best cut off before students grow tired of the activity; a few minutes provided frequently are more satisfactory than longer periods of time.

At this point, the curriculum attempts to provide ways of integrating the structure analysis with the previous two English-Language-Arts Curriculums. The following sections, then, are an effort to show how the teaching of grammar can be combined with the teaching of writing and literature, with the thought that these combinations could relate what is learned of grammar with other parts of the English curriculum.

GRAMMAR AS IT RELATES TO WRITING

The senior high school program in this curriculum is developed to relate the functioning of the structure that has been learned to the art of writing, so only a few suggestions are made here.

Junior high school students enjoy reading aloud, so have the student bring to class "the best thing you've read this week." Have the student explain why he chose his selection. At first, the explanations will be "I like it" or "It was interesting" or "It was exciting"; but after successive tries at this sort of evaluation, and helpful cross-questioning on the part of the teacher, the student can achieve a more sophisticated analysis. When he can say something like the following, he has advanced in his appreciation of the author's writing: "This paragraph has a lot of short sentences. The predicates are compound, too. I think the author wants me to feel the excitement of the race, so he wants me to read the sentences fast."

It seems reasonable to expect that there will be an excellent opportunity for integrating grammar and proofreading. With emphasis on the inductive approach, students form the habit of self sufficiency. Suppose that during the study of kernel sentence patterns, the students are creating their own sentences and testing them against the seven kernel sentence patterns recogized in this curriculum: if they are then asked to write a paragraph, will not the same testing occur?

Whenever a student has written an unusually good sentence, it is hoped that the teacher will take the time to point it out, commend the writer, and invite the student and other students in the class to study the sentence to see why it is good. This relates grammar to writing so that students see that there is purpose and sense in grammar.

GRAMMAR AS IT RELATES TO LITERATURE

Sometimes problems in reading arise because of the structure of a passage. Students are unable to understand what they are reading be-because the sentence patterns are not clear. There is, however, an integral relationship between literature and grammar, and syntax can be made more meaningful through knowledge

of the structure. We are not encouraging an old-fashioned analysis or ripping apart of passages to arrive at the meaning. We caution the teacher not to create a problem where one does not exist. However, when an understanding of the syntax helps to solve a problem, the teacher should use it.

One of the problems, appearing especially in poetry, is the ellipsis, or ommission, of words. To illustrate, look at these first three lines from "Song of the Settlers," by Jessamyn West:

> Freedom is a hard-bought thing —
> For some, a way of dying,
> For most, a way to live.

If the omitted structure [Freedom is] is inserted in the last two lines, the meaning will become clear:

> [Freedom is] For some, a way of dying,
> [Freedom is] For most, a way to live.

Here is another illustration from "The Blue Heron," by Theodore Goodridge Roberts, lines 9, 10, and 11:

> Smoke-blue he is, and gray
> As embers of yesterday.
> Still he is, as death;

This might not present a problem although the inverted word order could be pointed out; however, in lines 17 and 24 ellipses occur (as they do throughout the poem) but understandability is aided by the almost parallel structures:

> Still as a shadow;
> Death-still — and sudden as death!

After inserting the missing structure, the meaning becomes clear:

> [He is] Still as a shadow;
> [He is] Death-still - and sudden as death!

Sometimes intonation and juncture will help solve the problem, and nothing more than a reading of the elliptical passage will make the meaning clear. Take the opening lines of "Columbus," by Joaquin Miller:

> Behind him lay the gray Azores,
> Behind the Gates of Hercules;

A possible ambiguity can be resolved by reading aloud this passage, for the juncture after Azores (the lengthening of the vowel and the slight pause that follows the word) helps to clarify the meaning. Syntactically, by rearranging the lines into their natural word order, "The gray Azores lay behind him . . . The Gates of Hercules behind," we observe an ellipsis. Insertion of the omitted words will make it clear that the Gates of Hercules are not behind the gray Azores: "The Gates of Hercules [lay] behind [him]."

Sometimes not being able to separate *what is* from *what is not* causes difficulty. (The reader should be signalled by the *what is not* constructions to begin looking for *what is*.) These stanzas from the poem, "The Landing of the Pilgrim Fathers," by Felicia Hemans, lines 9-16, illustrate the point:

> Not as the conqueror comes,
> They, the true-hearted, came:
> Not with the roll of the stirring drums,
> And the trumpet that sings of fame;
> Not as the flying come,
> In silence and in fear, —
> They shook the depths of the desert's gloom
> With their hymns of lofty cheer.

Here we find an interesting use of structures beginning with *not* which may tend to cloud the *what is* sentences to a point of the reader's inability to separate the two, especially if the *not* construction has the overpowering effect created here. A compounding of the *not* constructions is helpful in revealing *what is*. Lines 1, 3, 4, 5, and 6 also make us aware of the inversion being used. And should the student ignore the title, the pronoun "they" could add to further confusion.

Readers may have difficulty identifying characters and things when an author makes repeated use of pronouns or word substitutions. Many times the title is the only clue for the pronoun substitutions. The "they" in "The Landing of the Pilgrim Fathers" has already served as an illustration of this point. "Old Ironsides," by Oliver Wendell Holmes never names the U.S. frigate, *Constitution*. "Her tattered ensign, her deck, her shattered hull . . ." are pronoun identifiers.

Another problem may occur when structures are embedded between the main parts of a sentence or clause. Frequently these self-embedded structures, as they are called, are non-

restrictive and are set off by punctuation. Let us look at this passage from *The Legend of Sleepy Hollow* by Washington Irving:

> Indeed, certain historians of those parts, who have been careful in collecting the floating facts concerning the specter, declare that, the headless body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of the battle in nightly search of his head.

It is possible that the student will have difficulty following the train of thought because of the interruption by the absolute construction. Try taking out "the headless body of the trooper having been buried in the churchyard," and see what happens.

Self-embedding often occurs in poetry as it does in lines 12, 13, and 14 of "A Narrow Fellow in the Grass," by Emily Dickinson:

> I more than once, at morn,
> Have passed, I thought, a whiplash
> Unbraiding in the sun

Removing the interrupters, "at morn" and "I thought" will aid understandability. The poem would then read, "I more than once have passed a whiplash." Also possibly confusing to the reader is the metaphor, "A whiplash . . . Unbraiding . . ."; however, this is a problem of semantics and not of syntax.

The parentheses in line 35 of "The Highwayman," by Alfred Noyes are clear-cut signals for the embedding interruption, although this line might not be confusing to the reader:

> And he kissed its waves in the moonlight,
> (Oh, sweet, black waves in the moonlight!)
> Then he tugged at his rein in the moonlight, and galloped away to the West.

Used extensively by poets are inversions, the rearranging of word order. This might cause a serious problem for readers who do not know how to locate the subject and predicate. Although a ripping apart of the poem is not recommended, some grammatical analysis may be necessary to locate the kernel sentence. An example of inversion appears in line 31 of "The Oregon Trail," by Arthur Guiterman:

> The long-haired trapper's face grows dark,
> and scowls the painted brave;

Readers will be aided by rearranging the kernel "the painted brave scowls." The comma signals a compound sentence rather than a compound verb phrase.

In some poems the base sentence is withheld until the end or near the end of the stanza. An opening *when* clause always signals that the base sentence follows, as it does in this stanza from "Winter" in *Love's Labour's Lost*, by William Shakespeare:

> When icicles hang by the wall,
> And Dick the shepherd blows his nail,
> And Tom bears logs into the hall,
> And milk comes frozen home in pail,
> When blood is nipp'd, and ways be foul,
> Then nightly sings the staring owl,
> Tu-wit, to-who;
> A merry note,
> While greasy Joan doth keel the pot.

Note the signals *when* . . . *when* . . . *then*. When the reader finally arrives at the base sentence, "Then nightly sings the staring owl," he comes upon an inversion. Although "greasy" presents a problem in semantics, the students might find it interesting to check its etymology.

USAGE

The term *usage* is frequently confused with *grammar*. Grammar is a description of the system of a language, while usage, a body of accepted conventions, is the correlation of language features with environmental factors. One of the great problems of English usage is how to arrive at standards of usage. Standards are subject to variation because language is a form of human behavior. However, these variations are not sharply defined. In junior high school, where the level of language is chiefly informal, a continuum from standard to nonstandard

exists. The nearest we can come to a definition of nonstandard English is that it is the language rarely spoken by influential people. For example, double negatives such as "We never got no money from him." are not considered standard usage. Our society exerts pressures that formulate what is acceptable in behavior and dress. No one makes us choose what to wear or how to act, yet most of us dress and act so as to gain approval of society. Language, too, is influenced by social pressures. Thus nonstandard expressions, even though they do communicate, may put their users at a social and vocational disadvantage.

In the development of an acceptable classroom dialect, the concepts presented in the elementary school program, augmented by the items on page 305, may be used by the junior high school teacher for the review of specific usage problems.

At the junior high school level, items which are ignored in the elementary grades may become subject to discussion. Here are a few borderline usages which will interest junior high school students:

- The pattern *myself* as a substitute for *me* in, "I understand you will meet Mrs. Jones and *myself* at the station."
- The pattern "She is one of those girls who are"
- Not using the possessive case with the gerund. "What do you think of Jean coming here?"
- Does one arrive *in* or *at* Washington, D. C.?
- Do four children divide candy *between* or *among* them?

In summary, we may say there are many specific items which fall into the class of usages tolerated in most situations of communication, but which are often excluded from polished speech and writing.

To encourage his students to be conscious of acceptable forms and to develop an awareness of our changing language, the teacher could select controversial or changing items of usage for class consideration and research. Here are examples of what might be found:

irregardless	
Webster's Seventh Collegiate Dictionary:	nonstandard
Evans's *Dictionary of Contemporary Usage:*	totally unacceptable
Perrin's *Writer's Guide and Index to English:*	unacceptable in writing
Standard College Dictionary:	nonstandard or humorous usage
Enthused	
Webster's Seventh Collegiate Dictionary:	informal
Evans's *Dictionary of Contemporary Usage:*	colloquial
Perrin's *Writer's Guide and Index to English:*	colloquial; improvement over "be enthusiastic over"; in general use
dived — dove	
Webster's Seventh Collegiate Dictionary:	both forms listed; no usage label
Evans's *Dictionary of Contemporary Usage:*	*Dived* more frequent in formal written English; *Dove* occurs in informal writing and is preferred in speech of certain regions

Perrin's *Writer's Guide and Index to English:* one of few instances where a strong past tense form has developed from an Old English weak verb.

Bryant's *Current American Usage:* Though the preterit *dived* is more frequent in formal written English, the alternate form *dove* occurs in informal writing and is preferred in the speech of certain regions. Thus, evidence shows that *dove* is a northern form, expanding southward.

Some sources that teachers and students find helpful in determining appropriate usage are:

Thorndike Barnhart Dictionary
Webster's Seventh Collegiate Dictionary
Webster's Third International Dictionary (by study of examples)
Margaret Bryant's *Current American Usage*
Cornelia and Bergen Evans's *Dictionary of Contemporary American Usage*
Porter Perrin's *Writer's Guide and Index to English*
Funk and Wagnalls *Standard College Dictionary*

Suggested Activities in the Study of Usage

- Many junior high school students own tape recorders. Let them record a brief part of a classroom discussion and also a conversation of a group of friends in some informal situation — at the drugstore having a coke, for example. Playback would allow listening for differences of language and for appropriateness of usage. (Some qualification may need to be indicated here, possibly a pre-class listening by the teacher to assure that no student in the group would be embarrassed.)

- Class conversation might also be taped. Suppose this were given as a starter: "The door bell rang and I went to answer it." A volunteer continues, "Who was there?" etc. Or, the alternative, "The door bell rang and I was afraid to answer it." etc. With playback, the conversation can be analyzed and studied.

- The teacher could tape record the expository speech of an adult whom he considers to be smoothly confident in his command of the English language. Then a recording of the same person's speech in a casual conversation could be contrasted with the first recording. This could illustrate how certain forms of usage are acceptable in different situations. Another way to do this would be to compare a tape recording of a panel-planning committee with the actual presentation made by the panel.

- To alert students to nonstandard usage the teacher might ask the class to listen for items they consider incorrect. The class could discuss and attempt to classify the errors. This activity would be approached in different ways at different ability levels. When certain problems have been identified, the class could be divided into groups to make their own study of how prevalent each usage problem is.

- As the students become aware of varieties of usage, it will be possible to find examples of these in their reading and attempt to explain why the author has included them. Books similar to *Swiftwater*, by Paul Annixter, and *The Yearling*, by Marjorie Rawlings could be used for this purpose.

Junior high school students are curious, and they are especially curious about words. Because of expanding interests, the students are reading rapidly, and their reading habits are increasing at a tremendous rate. The teacher can capitalize on this enthusiasm by motivating the students to want to know more about the individual word. In addition to the many schemes that can be employed fo presenting word study, the following are some short units which may be used. (The titles to these short units are arbitrary, of course; they are merely something to help the students identify the nature of the work.):

Old and New

Aim: To understand that language changes.

The students could collect lists of old-fashioned words. They might bring to class pictures of what the words at one time represented, or in some cases they might bring the actual item (satchel, spats, spectacles, carpet slippers, waistcoat, talking machine). They can then make lists of words of very recent origin. Words relating to the "space program" currently interest them; they realize that it has been a relatively short time since the word astronaut evolved. Study of both lists will increase the students' awareness of how the living language is constantly changing — old words are discarded, and new words are adopted as they are needed.

AWOL (A Word of Letters)

Aim: To note that language represents the people who use it.

This is an age of speed and short cuts, and initials are frequently used in place of words. (Radar is an interesting example, referring to *r*adio *d*irecting *a*nd *r*anging; spelled backward and forward the same, the letters illustrate the waves that are sent out to a far-away object that come bouncing back to the sender with valuable information.)

Students compete to discover who can make the longest list of words created in this manner — AWOL (in its real sense), TV, UNESCO, CARE, etc. To qualify, each letter of the concocted word must be identified.

Worderia

Aim: To work with well-established suffixes as applied to new words, thus making a coined word take on immediate meaning.

The suffix *-ery* gives meaning to words such as *bakery* and *grocery*. Now we find it in *car-washery* and *shoe-fixery*.

The suffix *-eria* gives meaning to *cafeteria*, so it is being used in *pizzeria* and *spaghetteria*.

Enthusiasm of junior high school students runs high when they discover a new word to add to this particular category.

Jabberwocky

Aim: Simply to have fun with words.

Lewis Carroll's blending or telescoping of two words is easily mimicked by young adolescents. His *chortle* from *chuckle* and *snort*, and *squawk* from *squeak* and *squall*, are matched by youngsters who delight in new words that they have made. Carroll's secret is to use a part of each word to form the new one. Travelogue is thus composed of parts of *travel* and *catalogue*.

How Come?

Aim: To find the origin of words (etymology).

Though this is a more difficult task for adolescents because their understanding of other languages is meager, the "stories" about word origins can be made interesting to them if emphasis is placed on the reasons for the changes in meaning. For example, if we trace the origin of the word *curfew*, we find that in the Middle Ages peasants were required to cover or to extinguish their fires at a fixed hour in the evening, announced by the ringing of a bell called the "cover-fire," French *couvre-feu*. The Norman French used the word in England, where it was adopted as *curfu* or *courfew*, modern *curfew*, meaning the hour and the signal for citizens to retire to their homes. The curfew is now usually a signal for children to leave the streets and go home.

It is difficult for students to discover adequate information regarding the etymology of words in junior high school dictionaries. Perhaps more mature distionaries might also be available to them, and these are suggested:

Webster's Third International (1961)
Websters' Seventh Collegiate
Funk & Wagnalls Standard College
Random House Unabridged.

Young people find illustrated books interesting. *Picturesque Word Origins*, copyrighted by the G. & C. Merriam Co. has some excellent illustrations of word origins and might be a useful reference for students.

"Stressing" Words

Aim: To understand compound words and phrases and to associate correct spelling with them.

In 1828, practically all of the entries in Webster's original two-volume dictionary were single words. In contrast, the entries in many dictonaries today are compounded words, and phrases of two or three words.

The discovery of these common compounding elements can incite students to explore many more words. Thus, the students can make lists of two or three word phrases, such as *plastic surgery, chain reaction, hound's-tooth check,* or two-word phrases whose first word is common to numerous other words, like *French door, French dressing, French fries,* etc. The students can also list compound words, such as *roughneck, blueprint, paperback.*

The teacher might explain to the students that the choice of whether the words be compounded or phrased is a matter of "stress." If current social usage places the primary stress on the first word, then the words are compounded (e.g., nécktie). And if usage places the primary stress equally on the two (or three) words, then the words form a two (or three) word phrase (e.g., stóne's thrów).

Word Games

Aim: To improve vocabulary.

Perhaps a day could be set aside for students to play word games — Scrabble, Anagrams, etc. A valuable connection is established when games played at home and at parties are brought into the English classroom, and the students will benefit from the opportunity to exercise their knowledge of the new words they have learned.

One of the books read voluntarily by adolescents is *Playing with Words* by Joseph T. Shipley. (Published by Prentice-Hall in 1960.) This book offers word games which are designed to provide stimulating and challenging entertainment. It offers more than 200 word games: anagrams, scramblegrams, rhymes, puns, riddles, tieclues, spoonerisms, doubletones, proverbs, parodies and nimbles, to name a few.

No study of words would be complete for junior high school students unless they become aware of the importance of word preciseness — in meaning, spelling, and pronunciation. At this point the life of Helen Keller might intrigue the students. Although she was not as fortunate as these adolescents, she found a way to communicate. Somehow, young people can identify themselves with this young girl who discovered the mysteries of "language."

SEMANTICS

> "When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean — neither more nor less."
>
> "The question is," said Alice, "whether you *can* make words mean so many different things."
>
> "The question is," said Humpty Dumpty, "which is to be master — that's all."
>
> (Lewis Carroll, *Through the Looking Glass*)

In the junior high school much of the study of the power of words and their effect on people will be the study of how contexts determine

meaning. Students will explore verbal context, meaning determined by words around the word; the experiential context, meaning determined by past experience with the word; and physical context, meaning determined by actual situations. They will continue to study the concept introduced in the elementary school that the symbol is not the referent. They will note that words do not have fixed meanings because meanings shift with time, place, and situation. They will see that language may be used in a variety of ways.

The teacher may introduce the subject of semantics in units based on composition and/or literature, in two-day or three-day units of vocabulary study, and in one or two longer units devoted specifically to the subject. These longer units might include (a) definition by context, (b) how human beings learn to communicate, and (c) building a dictionary of slang. It is possible that (a) may be used in grade seven, (b) in grade eight, and (c) in grade nine.

Following are some suggestions for implementing the study of semantics which may be used within the framework of other units of literature, composition, or vocabulary development.

The Symbol Is Not the Referent

The concept of the symbol may be reviewed to emphasize that the symbol is not the referent. Beginning with the terms "symbol" and "referent" themselves, the teacher can develop a fuller understanding of what is meant by a symbol and can then establish the concept of the referent.

To find out how much the students understand the concept of the symbol, the teacher might write the following words and phrases on the chalkboard and ask the students to explain what they stand for:

a flag	a dollar sign ($)
a plus sign (+)	a green traffic light
a tin star	a dove

The students might be asked questions such as, "What might we call something that stands for something else?" "What might we call the thing or idea which a symbol stands for?" "Why do we have symbols?"

It would probably be helpful to perform a demonstration similar to those described below in order to re-establish the concept that *words are symbols,* not the objects or ideas they stand for.

- What is this (indicating a chair)? How would you describe a chair? (Four legs, a seat, a back; metal, wood and/or plastic; used to sit on, lean on, train a tiger with, etc.) What is this (writing "chair" on the board)? Is this (pointing to the word) the same as that (pointing to the object)? Does this (indicating the word) have four legs, a seat, etc.
- Have the students take a sheet of paper, touch it, taste it, write on it, crumple it in their hands, and toss it into the air. Then ask them to say the word "paper"; can the sounds they just made be touched, tasted, etc.?

Problems resulting from misunderstandings often seem to be caused by acting as if words are the things they stand for. The parable of the shepherd boy who cried "Wolf!" when there was none, and the instances when people shout "Fire!" when there is none, are examples of the problems which may result from using the symbol as the referent. Children often use the symbol as the referent when they say they are too "full" to eat their vegetable but can easily consume their dessert. A student may say he is too "sick" to go to school, yet he can go out shopping.

To illustrate the concept of the symbol through the use of literature, the teacher will find the following selections helpful:

"The Emperor's New Clothes," Hans Christian Anderson (as adapted in Catherine Minteer's *Words and What They Do to You*).
"A Piece of String," Guy de Maupassant.
Mama's Bank Account, Katherine Forbes.
All-American, John Tunis.

Denotation and Connotation

The teacher might begin a class consideration of denotation and connotation by writing the word "dog" on the chalkboard, and by asking the students to write a definition of the

word. A few word hints may be given by writing these words on the chalkboard: color, type of dog, size, and actions. Upon completion, the teacher might read or have students read their descriptions. At this point, they can be given the word, *denotation*. The students will have been led to see that *denotation* refers to a description of something just as it is.

The teacher might have the students pretend that the dog they wrote about is their own — even if they don't really have one. The students might also tell why they like or dislike the dog that they wrote about before. The teacher may list the following suggestions on the board for the student to think about as he writes:

- Pretend your dog was a gift from someone very special.
- Describe why this person is special to you.
- Does the dog mean more to you because it is from someone special?

When the reports are completed, the teacher or students might read them aloud. At this point, the word *connotation* can be introduced. The students will have been led to see that *connotation* includes or implies the special feelings one has attached to a word.

Then the teacher might read the following remarks about *denotation* and *connotation* to the class.

- *Denotation* of "something" is the closest one can get to that "something" by using words. Consider a dining room table: by denotation, you may say it has a rectangular top. The wood from which the table is made is maple. It is sturdy-looking, and the legs look as if they have fat lion's paws, each one holding a caster beneath it.
- *Connotation* of that table just mentioned includes all the things just mentioned and more. Connotation means that you have special feelings for that particular table: it has been in the family for a long time; in fact, your great, great grandfather made it after he came home from the Civil War. It was your great grandfather's grandfather who made the table from wood cut from the very same farm in Vermont where your grandfather still lives. Your family treasures that table. That is connotation — the special feelings attached to a word.

The students might be asked if they would appreciate having their dog called a "friendly" animal. Would the students like to have their dog referred to as a "mongrel"? The difference between these two descriptions of the same dog is that one word, *friendly*, has a positive connotation, whereas the other word, *mongrel*, has a negative connotation. After a student has been given numerous examples of words with positive and negative connotations, the terms "purr word" and "snarl word" might be introduced. Students will probably enjoy writing with "purr" and "snarl" words for a purpose.

Definition by Context

Definition of words by using context, as stated earlier, involves more than verbal context, the using of words around the word to determine meaning. Equally important are experiential and physical context since a person's past experience with a word and the situation in which he encounters the word may also contribute to meanings associated with the word. For example, a person may read in a newspaper article on the sports page that a certain professional bowler "throws a hook." The reader, not being especially familiar with the game of bowling, understands only that in bowling a person attempts to knock down ten upright, slender objects (pins) by rolling a heavy ball at them. His past experiences with the word "hook" have taught him that the word can mean "a thing to hang a coat on" or "a device used in catching a fish." He sees no connection between these definitions, this new situation in which he has encountered the word "hook," and the verbal context of "throwing."

Sometime later the reader may patronize a bowling establishment, where he hears a companion say, after throwing his ball, "I can't control my hook tonight." Reminded of the word in an unfamiliar context again, this person may begin to observe his companion's ball curving in its path as it approaches the pins on the alley. Soon he senses the similarity of the band on a coat hanger, a fish hook, and the path of a bowling ball as it travels down the

alley. Through the use of the three kinds of contexual clues, this person has defined the word "hook" as it was used in the article he originally read.

Definition by context, then, can involve using context of three kinds: verbal, experiential, and physical. The ability to define words by using contexts becomes significant when a person realizes that the same word can have a great number of meanings. In fact, most words have more than one meaning. It would seem significant to lead junior high school students to an awareness of the multiple meanings which English words have. This awareness might be sharpened by using exercises such as the following:

- Define the word *ring* as it is used in each of the following sentences.

  The girl wears a beautiful engagement *ring*.

  If the telephone *rings* while I'm gone, please take a message.

  The old man's story doesn't *ring* true somehow.

  A *ring* of people surrounded the injured man.

  In the second round, the boxer landed at the edge of the *ring*.

  The ranchers will *ring* the stray cattle tomorrow.

Even if our language did operate with a one-meaning-for-one-word system, contextual clues would still have value. An unfamiliar word takes on meaning from the contexts in which it is used. This might be illustrated with exercises of the type which follow:

- The paragraph below describes a "snorf." Try to construct a definition of "snorf" by using contextual clues.

  I saw a beautiful male snorf this morning. Just as I was leaving the house, the snorf glided down from a flock overhead and perched on a tree nearby. Its tail feathers were the brilliant blue which characterizes male snorfs.

- Determine the meaning of the nonsense word in the sentences below by using the specific around the word.

  I finally found the glops under the table.
  The glops is rusty.
  I use the glops for camping.
  The blade of the glops is dull.
  One of the blades of the glops is broken.

Not only will the same word often have a variety of meanings for the same person, depending upon the context in which it is used, but the same word often has different meanings for different people. For example:

- What would the word "bag" probably mean to a grocery clerk? a traveler? a woman? a camper? Creat other examples of this concept.

- Dependability; cooperation; initiative; self-control. What would these words on a report card probably mean to a student? to a teacher? to a parent?

A difference in the experiential contexts of people greatly affects the meanings of words. For example, one person may react positively to the statement "Snowballing is fun" because his experiences with snowballing have been pleasurable. However, a person whose eyesight has been impaired by being hit in the eye with a snowball is not likely to attach the same meaning to the statement. The following exercise will help illustrate differences in experiential contexts:

- Explain the meanings(s) the word "firecracker" would probably have for you; for someone who was physically disabled by a firecracker; for a law enforcement officer; for a fireworks manufacturer. What reasons can be given for the differences in meaning for different people?

Quite obviously the physical context in which a word is encountered can determine the meaning of a word. The example of "hook" meaning a coat hanger, a fishing device, or the path of a bowling ball is determined by the situation in which the word is encountered. This can be illustrated by the following exercise.

- Define each of the words below as they would be used with reference to a football game. Describe another situation in which the word would have a different meaning.

line	flag	hike
tackle	back	trap
guard	end	unbalanced
center	block	pass

How did language originate? We know that all children learn to speak by imitating the sounds of their parents. As the child associates these sounds with specific referents, he learns the language. However, the first parents obviously had to learn language somewhere. Students might enjoy speculating upon how language began.

The following are some suggested activities the teacher might consider in discussing language origins:

- How do *you* think language was created? What illustrations can you give to defend your theory?
- How many uses of language did you observe today? (greetings, commands, radio, TV, newspaper)
- What did you do today that involved speaking? writing? What did you do today that did not involve either?
- In what ways can man communicate without words? What codes does he use? (morse code, semaphore, sirens, bells)
- What kinds of writing does man possess? (braille, shorthand)
- Do animals communicate? Do they talk? By what means do they communicate? In what way is the animal's method less flexible than your own?
- What is a loaned word? What "loans" do you find for the food you eat? the clothes you wear? the pleasures you enjoy?
- Find examples of coined words. (AWOL, GI, TV, VIP)
- What words have come into your language from historical events? (space program, World Wars I and II, Vietnam)
- How do children learn to speak? What are their first words?
- What kinds of information do you get about a person from his use of language? (age, sex, economic background, social background, geographical origin, period of time in which he lived)
- Examine some of the selections read in the junior high school to answer the above questions. (*The Yearling, Tom Sawyer, The Thread That Runs So True*) For excellent material for developing meaning through context see *Teaching Literature in Wisconsin,* junior high school section.
- What words show sympathy, hate, love? Write about someone you love, hate.
- Try creating a code or secret language.

Slang and Jargon

Slang and jargon are areas of semantic study that may be very interesting to junior high school students. As their world is one of many forms of changing modes of verbal expression, junior high school students should be able to find many examples of the origin and connotative aspects of slang.

Interesting discussions and projects can help students understand the nature of slang and jargon. For example, a class might begin by informally discussing the patterns of slang used in their own environment. It might be humorous to compile a list of obsolete or archaic slang expressions used by the students' parents to show how slang words get lost or "grow old." For example, "23 skiddoo," "cat's pajamas," etc.

A culminating activity might include the preparation of a slang dictionary as a class project or as individual projects. Students might preface this dictionary with a statement showing the concept of the role of slang in our language patterns. In defining slang terms, or compiling lists of jargon, students can learn the process of definition. They might consider, for example, the circumstances under which the slang expression is used, and whether it is used by boys or girls, or both.

Moving from the General to the Specific

Junior high school students need help in selecting words with precision and in developing an awareness of the dangers of sweeping generalities. Although the following sugges-

tions are given for incorporation into creative writing lessons, they may be included in units directed toward how man acquired language. Other suggestions for development may be found in Don Wolfe's *Language Arts and Life Patterns.*

- Have students go to the cafeteria, the gym, or railroad station where large groups of people mill about. Ask them to jot down all the details they observed in *one moment.* Using the list of details, they will write short paragraphs developing them. The teacher will work with the students on the concept that individuals differ in experience and therefore in their ability to observe. As a result, the language they use will vary.

- Using similar on-the-spot observations, students may record a single word designating a single impression they received — confusion, a certain color, gaiety. They record all the details which contributed to this impression, using the word for the title of the composition. Reading the composition to their classmates without its title, they check their ability to achieve the single effect.

- Using each of the senses at a time, develop a series of sense impressions. Work toward a composition which will utilize all.

- Examine some generalizations that will seem unfounded. Ask the student to select one and illustrate by specific reasons its untruth.

  All junior high school boys are awkward.
  All girls are silly.

- Provide a timed exposure to an object. Students describe what they see. Compare compositions.

- Send several students from the room. Tell a story. Have several students repeat the story to the absent ones.

- Have a student tell how to draw a circle on the board.

- Have students complete sentences with slots which must be filled with specific words.

  The _____ of the fire siren.
  The _____ of the scooter.
  The _____ of the basketball.

The junior high school age is one of considerable self-awareness. The teen-ager is curious about what makes him tick and wonders at his uniqueness. It seems natural, therefore, to tap this curiosity and this pre-occupation with self in the study of semantics where he can use himself as a guinea pig. Not only can the young person develop an interest in language for itself, but at this level he can see language in relationship to its power to create a satisfying picture of himself to the world about him. He can learn how he may control language or be controlled by it. The suggestions for implementation given above should serve to awaken an interest which will be nurtured in the senior high school into greater self-control in the use of language.

ILLUSTRATIONS OF TEACHING

GRADE SEVEN THROUGH GRADE NINE

REVIEWING THE TWO-PART NATURE OF THE SENTENCE

Grade Seven

From the general pattern established in the intermediate grades, the teacher places the teaching of the two-part nature of the sentence in the setting of the system of grammar now being established.

One teacher introduced this lesson by drawing from the pupils what they had learned about the sentence in previous grades. Since they were familiar with the terms *subject* and *predicate,* he asked them to suggest several

noun subjects and list them on the chalkboard. The class discussed whether the nouns were singular or plural, and then added verbs — words that can be changed into past tense. The teacher led the students to observe that they had written a sentence. He explained that the simplest sentence structure is a two-part structure consisting of a subject and a predicate. The students were shown how to expand sentences a little by using modifiers. By this experimentation they discovered that the same basic pattern exists in these samples: Babies cry. Many babies cry. A baby cries. A small baby cries. A small baby cried yesterday. Many babies cried loudly. Babies cry in the morning. The exercise was completed by having the students write their own sentences, illustrating the two-part structure.

The following techniques are also useful in teaching the two-part structure of the sentence:

- Use incomplete and complete statements.

  Incomplete statements:

  the boy
  the short, freckled-faced boy across the room
  the short, freckle-faced boy across the room chewing his gum

  Complete statements:

  Chewing his gum, the short, freckle-faced boy across the room stood up to answer the teacher's question.

- Present the students with a group of fragments, and a group of complete statements. Ask the class to tell why some are sentences and some are not. Exclude either the subject or the verb from the statements. The students should discover that when either is added, the sentence functions; but without either part, no statement is made.

- Students could be given in separate forms the two sentence elements with their modifiers. They could, as in a matching test, combine these elements into coherent sentences.

- Give students complete sentences with instructions to cross out as many words as possible without "killing" the sentence.

- Have students identify any object visible to them: pencil, pen, book, purse. Examine the plural forms of the words: pencils, pens, books, purses, and establish the concept that any word which has a plural form is a noun, though not all nouns meet this test. Call this noun a headword. Have students add modifiers to this word — single word modifiers, phrases, and clauses. After a body of evidence with modification of the headword has been gathered, have students read these groups of words. They will discover there is no drop in pitch at the end, that something is lacking. Have them add the one word needed to fill out the utterance, noting that the needed element is a verb. Go through the same process with a verb, adding modification. Again have them note that a noun is needed. Develop the simple formula from the above: S ——> NP + VP.

TEACHING KERNEL SENTENCES

Grade Seven

On page 45 of the curriculum study, you read that kernel sentences are simple statements containing little more than bare essentials. However, each kernel sentence is constructed on a string of grammatical elements that form a basic pattern for thousands of sentences. Therefore, it is extremely important that each of the seven widely identified kernel sentence patterns be clearly understood.

Since it is impractical to plan detailed lessons for each of the seven kernel sentence patterns, teaching illustrations of Patterns 1 and 2 have been selected for further development.

Pattern 1

A seventh grade class had agreed that it would be interesting to test their sentence sense by trying to distinguish English sentences from groups of words that do not form grammatical English sentences. The opening discussion centered around the idea that while great variety occurs, there are a few recurring patterns which underlie nearly all sentences. Out of this, the idea of two main parts of a sentence evolved, and from there the discussion moved to the term "kernel" sentence.

The teacher placed these sentences on the board. He asked the class how the sentences were alike. Without difficulty, the two main

parts of the kernel sentence Pattern 1 (NP + Vi) were recognized; the noun phrase functions as subject, the verb phrase as predicate.

NP	+	*Vi*
Helen		cried.
Clarence		smiled.
Canaries		sing.
Crowds		strolled.
Horses		galloped.

It was discovered that only certain verbs fit into this pattern. These verbs are called intransitive (Vi). To explain this pattern, the following rewrite rule was used: S ——> NP + Vi.

- Students were asked to fill the subject "slot" in each of the following:

_____ stumbled
_____ sank
_____ trembled
_____ roared
_____ growled

After which they filled the predicate slot in this list:

Cars _____
The bus _____
Accidents _____
The boy _____
Students _____

Then the teacher asked the students to write five original kernel sentences illustrating the S ——> NP + Vi pattern. (Note: this exercise should show the students the limitations of sentences which contain only the bare essentials.)

- Next, the students were asked to form Pattern 1 sentences with words from the following list. They were instructed not to use a word more than once, and they were informed that words which do not fit in either slot are neither nouns nor verbs. (This list was extracted from *New Dimensions in English*, Allen, Newsome, et al.)

continue	crisis	within
flocked	gently	sailed
experiments	geese	voted
congressmen	frontiers	ships
returned	adventurers	survive
when	Pilgrims	hears
celebrated	ridiculous	

Example:	NP	+	Vi
	geese		flocked

Pattern 2

To show that some verbs need complements the teacher reminded the students they had learned that sentences have two parts: the subject and the predicate. The teacher wrote the following structures on the board and asked the class whether the structures were sentences:

Jim sold
Sandy sent
Dogs like
Bees make

After they concluded that something is needed to complete the verb, the class supplied words that did this. They were then able to see that Pattern 2 has three parts, and that the third part must be a noun phrase because it is constructed like the noun phrase preceding the verb.

The verb in Pattern 2 is a transitive verb, and the noun phrase that completes it functions as the direct object. To explain this pattern we can use the rewrite rule: S ——> NP_1 + Vt + NP_2. The second NP is labeled NP_2 because the first NP and the second NP have different referents.

The teacher wanted to see if the class had grasped this concept, so they completed these patterns orally:

The artist examined _____.
_____ commanded the army.
The batter hit _____.
The hostess _____ her company.
The secretary wrote _____.
A cat chased _____.
Dr. Smith prescribed _____.
_____ brought in the mail.
Lincoln freed _____.
The customer drank _____.

To see the progress of each individual, the teacher had the class complete similar sentences of their own.

When the teacher was satisfied that the students could add direct objects, he presented these sentences to the class to help them see that some verbs can be used in both patterns:

The fire blazed.
Daniel Boone blazed a trail.
The child mumbled a reply.
David mumbled.

Then the class was asked these questions: "What pattern does each sentence follow?" "What do you notice about these verbs?" "What might we conclude about some verbs like *mumble* and *blaze*?"

These sentences were used by the teacher to determine whether the class was ready to go on. The students were asked to determine the pattern of the following sentences, then they were asked to give the grammatical formula for each pattern:

Connie celebrated her birthday.
The expedition returned.
His ancestors survived.
The Indians defeated Custer.
The colonists gained their independence.

The more enterprising members of the class were challenged to write paragraphs using sentences that fit Patterns 1 and 2.

INTRODUCING THE ADVERBIAL

Grade Seven

The seventh grade English students, who had *acquired skill in constructing sentences* to fit Patterns 1 and 2, were eager to build onto these patterns. Their teacher decided, therefore, to introduce the adverbial, although he might have waited until all patterns had been taught.

Since Pattern 1, the only pattern without a complement, might cause confusion, the teacher began with Pattern 2. He used as an example the same sentence the students used to discover Pattern 2, but he added words to the sentence. The teacher then challenged the class to add words that would fit this structure in the same way.

Jim sold tickets
- *willingly* (how)
- *often* (when)
- *here* (where)
- phrases: *at school* (where), *on Tuesday* (when)

After the class had added more adverbials of time, place, and manner, the teacher helped the class deduce that when the adverbial is added to Pattern 2, there are four slots. (See the kernel pattern chart on page 343.)

The class tried moving *willingly* around in the sentences and found that they could say, "John willingly sold tickets." and "Willingly John sold tickets." After they had tried this with a number of the adverbials, they concluded that the word in slot *four* was usually a "mobile unit" and could be shifted to many positions in the sentence.

The teacher asked the class to observe the words added to the sentence to see if they could understand what slot four did to the pattern. With help from the teacher, the class was able to generalize that these words told how (manner), when (time), and where (place).

Now the students had tools to begin working with other sentences. The teacher reintroduced the three examples he had used in Pattern 2 and then had the class work at several sentences of their own device at their desks while he checked to see that each student understood the adverbial structure as it relates to Pattern 2.

Some students still needed more help, so the teacher introduced some examples of Swifties (see treatment of Tom Swifties, p. 345), and asked the students to create some of their own. This exercise gave the students a clearer understanding of the adverbial structure. After he was sure they now understood, the teacher asked the students to write several of their own Pattern 2 sentences using all four slots.

The teacher then wrote on the chalkboard a Pattern 2 sentence containing an adverbial. He used this illustration to review everything the class had observed about this pattern. Below his first sentence the teacher wrote a second: "Helen cried." He asked the class if they could fill the third slot. They could see that there would be no complement, but that they could add words that were adverbials of time (*yesterday*), place (*here*), and manner (*softly*) that were "mobile units." They decided that the four slots could be retained for Pattern 1 but that the third slot is vacant. The class spent some time adding to patterns orally and then on paper. When the teacher was sure that the students could add adverbials to sentences without difficulty, and that they knew Patterns 1 and 2 were different, he had them build sentences of their own.

The students were then ready to observe Pattern 3.

THE PRESENT AND PAST TENSES: AN INTRODUCTION

Grade Seven

The paragraphs below serve as motivation to introduce the concept of tense. These might be read orally to the class following a suggestion by the teacher. After completing the first paragraph, the second paragraph should be read without any discussion. Students might enjoy briefly discussing reactions to the paragraph before the class work begins. Using either copies of the material, or the opaque projector as a basis, the teacher could start the discusssion with pertinent questions.

I. "I hear a strange noise," Mary whispers excitedly to Bill as she enters the dark room. Both listen anxiously as they creep toward the dim staircase, and peer into the shadows below. Immediately the children convulse into laughter as they observe a small kitten in the process of chasing her tail.

II. "I heard a strange noise," Mary whispered excitedly to Bill as she entered the dark room. Both listened anxiously as they crept toward the dim staircase, and peered into the shadows below. Immediately the children convulsed into laughter as they observed a small kitten in the process of chasing her tail.

"Which paragraph was more exciting to read" "Why?" Questions of this nature can lead the class to the *verbs* since the two paragraphs differ only in verb forms. Students can be led to see that *hear* is changed to *heard*; *whispers* to *whispered*; *enters* to *entered*; *creep* to *crept*. From this the students will observe that four of these verbs form the past tense by adding *-ed*, though the ending is pronounced */-d/* or */-t/* in these verbs. They will also see that in some cases, as in *crept* and *heard*, the past tense is written *-t*, or *-d*. The verb *waited* can be used to reinforce the *-ed* used as a syllable. At this point, other words could be introduced such as *dreamt*, *built*, or *burnt* to indicate the single sound. Students will also become aware of the vowel sound change in *hear-heard* and *creep-crept*. This might be the time to write both present and past forms of some verbs on the chalkboard to see the forms of each:

hear — heard	listen — listened
whisper — whispered	convulse — convulsed
peer — peered	creep — crept

A test exercise on this concept could follow:

- Which form of these verbs would you use in the sentences below? Use the present tense unless another word in the sentence demands the past. Here are the verbs:
  whisper(s) — whispered
  listen(s) — listened
  peer — peered
  The sailors _____ into the distance.
  The captain _____ into the distance yesterday.
  The child _____ to the teacher.
  Yesterday, the children _____ to the teacher.
  A girl _____ her secret to me.
  She _____ it to you yesterday.

Regular verbs will lead into the study of irregular formations. Attention can be given to groups of verbs that follow the same pattern of past tense formation. For example:

The vowel *i* is changed
to *u* in cling-clung, spin-spun, wring-wrung;
to *a* in begin-began, drink-drank, ring-rang, sing-sang;
to *o* in drive-drove, ride-rode, write-wrote.

Some verbs like go-went, cannot be grouped. A few examples on the chalkboard could help students observe that a change in vowel sound is frequently represented by a change in spelling.

creep-crept	weep-wept	meet-met
feel-felt	bleed-bled	leave-left
mean-meant	lead-led	

Through a few examples like these, students will observe that a few verbs have the same form in present and past:

I cut my hand today.
Yesterday I cut my hand.
We shut the door today.
Yesterday, I shut the door.

To determine whether students can recognize present and past tense forms, they might be asked to identify the tense of the verbs in some sentences like those that follow:

John eats his dinner.
The students ate lunch.
An actor knows his lines.
The people knew the verdict.

The verb *be,* which has more forms than other verbs (is, are, was, were, am) needs practice for clarification.

The next step is the shift from past to present. The teacher could present an exercise with these instructions: "Rewrite the following sentences in the present tense by substituting *everyday* for *yesterday* and making the necessary changes in the verb form:

The teacher taught the class yesterday.
I read the newspaper yesterday.
Yesterday, we met the steamer.
Our team lost the game yesterday.

In cases where the subject is in the third person, instruct the students that the inflectional *-s* form must be used, either with the singular noun or with the pronoun which stands for the noun. Thus:

He splashes.	Jimmy splashes in the pool.
She plays.	Mary plays in the garden.
They walk.	Robert and Anne walk everyday.

AUXILIARIES AND PRINCIPAL PARTS OF VERBS

Grade Seven

The following exercises are offered as suggestions for leading students to a discovery of the auxiliaries, the principal parts of verbs, and the relationship between the auxiliaries and the principal parts.

- Indicate which of the words listed below will fit into the slot in the following sentence:

The secretary _____ write.

may	will	must
that	glad	could
might	would	so

List any other word which will fit in the slot above.

(After the students have seen that *may, might, will, would, shall, should, can, could,* and *must* will work in the sentence above, they might try other verbs in the place of "write.") A list of words which will fit in the slot in the sentence above could then be made and labeled *modals.* The term *auxiliaries* might also be introduced at this time with the information that the modals are one of the different kinds of auxiliaries which signal that a verb is to follow and convey rather specialized meanings.

The idea of the modals being grouped according to present and past tense might also be introduced: *may, might; shall, should; can, could; will, would; must.* (It should be stressed that *must* does not have a past tense form.) If tense in modals is introduced, the students will probably need practice with it.

Complete each of the following sentences with a different verb. If possible, rewrite the sentence using the past tense of the modal:

The man may _____.
An elephant might _____.
Jack can _____.
The girl could _____.
The quarterback can _____.
This class shall _____.
Charles should _____.
The rain will _____.
The bell will _____.

(This exercise could be used to show the students that a verb used with a modal will require the *root form* of the verb. Additional oral and/or written practice with exercises of this type should accustom the students to using the modals with the root forms of the verb.)

- Indicate which of the words listed below will fit in the slot in the following sentence:

The secretary _____ writing.

is	could
very	was
might	still

(After the students find that only *is* and *was* will work in the test sentence above,

they might be given considerable oral and/or written practice using these two auxiliaries with other verbs substituted for "writing.")

Find two words which will fit alone in the slot in the sentence below:

The secretaries _____ writing.

(After finding that only *are* and *were* will work by themselves in the test sentence above, students could again be given practice using these two auxiliaries with other verbs in place of "writing." The concept of subject-verb agreement could be introduced as the students see that the choice between *is, are* and *was, were* depends upon the singular or the plural form of the subject.)

What word will fit in the slot in the sentence below?

I _____ writing.

(Practice using *am* with other verbs substituted for "writing" might follow the discovery the students make in the test sentence above. The students could be led to notice that *am* is used only with *I*, is singular, and is the present tense. At this point, the students might be told that *is, are, was, were,* and *am* are forms of the verb *be* and belong to another class of auxiliaries. A list of the forms of *be* might be made by the students.)

Complete each of the following sentences with a different verb:

Mary is _____.
They were _____.
A teacher is _____.
The dogs are _____.
I am _____.
The cars are _____.

(This exercise will show the students that a verb used with a form of *be* will require the *-ing* form of the verb. These sentences fit the pattern NP + Vi.)

After practicing with exercises of this type, the label *present participle* might be introduced or reviewed to distinguish the *-ing* form.

- Indicate which of the words listed below will fit into the slot in the following sentence:

Her friend _____ written a note.

had	have	sees
like	knows	has

(After establishing the idea that *has* and *had* will work in the sentence above, the students might practice using *has* and *had* with other verbs substituted for "written.")

What words will fit in the sentence below?

The teachers _____ taken it away.

(The students might substitute other verbs for *take* after they realize that *have* and *had* will work in the sentence above. It can be pointed out that *has, have,* and *had* are forms of *have* and are another kind of auxiliary. The students could discover *has* and *have* to be present tense, and *had* to be past tense. Several examples of the forms of *have* working with verbs could reveal the required *-en* form for verbs following a form of *have.* It is suggested that the teacher begin using verbs which have the *-en* ending for the past participle, then move on to verbs which have other endings for the past participle.)

Complete each of the following sentences with a different verb:

The people have _____.
The buffalo has _____.
The player had _____.
Mary has _____.
A cat had _____.
The girls have _____.

- The student could check each of the following words in a dictionary. For each word they will find four different forms, the principal parts of a verb. For example, the word "forget" will have "*past* FOR GET (-got); *past part.* FOR GOT TEN (-got 'n); *pres. Part.* FOR GET TING." The principal parts are the base, the past tense, the past participle, and the present participle. These principal parts for each of the following words can be listed on a chart such as that shown below:

Foot Word (Base)	*Past Tense*	*Past Participle*	*Present Participle*
forget	forgot	forgotten	forgetting
write			
give			
drive			
take			

The students could now go on to find the principal parts of such words as *travel, go, sing, come, see, do, bring*. They could be asked if generalizations about the *-ing* form and the *-en* form still hold true.

Hopefully, the students will now see that all verbs take the *-ing* form for the present participle, but that different verbs take different forms (*-en, -ed,* etc.) for the past participle. (It might be pointed out that when one is doubtful about the choice of a verb form, a dictionary might be consulted.) The present participle can be referred to as the *-ing* form and the past participle as the *-en* form (since no other principal part requires the *-en* form).

The students have previously learned that the past tense is indicated by the *-ed* form and that the root word (base) has no tense.

These indications of form can be added to the headings on the students' charts.

Refer the students to their lists of auxiliaries again, having them look first at the modals, then test each modal with one of the words in each of the four columns on the chart. Ask the students which columns will take the modals and which will not.

Have them write a modal (not always the same one) in front of each word that will take a modal, and write the words "modal + root word" at the head of the "base" column.

To establish familiarity with the forms of *be* and *have* working with the present and past participles respectively, it is suggested that the students test these auxiliaries with the participial forms they have listed on their charts. They should discover that the *have* forms work with the past participle, the *be* forms with the present participle. These auxiliaries could then be added to the chart along with the have + *-en* and be + *-ing* heading. (See headings on chart on page 347 for example.)

The purpose of the chart suggestion is to emphasize the relationship between the auxiliaries and the principal parts of verbs. After establishing the format of the chart, it would seem advisable to add to and review the chart at various times.

A strongly recommended additional activity would be the construction of kernel sentences using the various auxiliary + verb combinations. This could be done both orally and in written form, emphasizing those verbs which the teacher recognizes as being troublesome for the students. Perhaps a game situation would provide motivation for such activities.

CHEERS USING AUXILIARIES

Grade Seven

One way to make the learning of the *modals, have,* and *be* as auxiliary verbs interesting is by incorporating them into cheering, an activity junior high school students enjoy. Here are cheers containing the *modals,* the *be* forms, and the *have* forms. Additional interest is shown when a school cheerleader in the class works out motions and leads the cheers. One cheer should certainly suffice.

I. Was, were, is, are, am;
We are the *be* team,
Catch us if you can!
Have, has, had
Are also on our team.
What you say, gang,
Let's really scream!
And may and might,
Can and could,
Lonely must,
And shall and should

Are playing for the modals
Along with will and would.
So what you say, gang,
Let's prove we're really good!

II. The *modals*, the *modals*,
Rah! Rah! Rah!
Can, could,
Shall, should,
Will, would,
May, might,
And even must!
The *be* team, the *be* team,
Rah! Rah! Rah!
Was, were, is, are, am,
We've got the team,
Yeah, man!
The *have* team, the *have* team,
Rah! Rah! Rah!
Have, has, had,
Yes, *have's* the name,
We'll team with *be*
And win this game!

III. Was, were; is, are, am,
We've got the team! Yeah, man!
Have, has, had; yes, have, has, had;
We're on the ball! We'll prove it, dad!
We would, could, should;
We may, might, must;
We can, shall, will;
Win or bust!

A SUGGESTION FOR MEASURING GROWTH IN SENTENCE STRUCTURE

Grade Eight and Grade Nine

An interesting way to introduce the grammar program in the eighth or ninth grade is to reduce a well-written passage to short sentences and fragments and ask students to rewrite the passage, using the most effective construction possible. Teachers will keep this first writing until the completion of the grammar program, when the same exercise will be given to the students. By comparing the two student rewrites, the teacher will be able to measure growth in the writing style. The original passage will be discussed, and students will be able to measure their style with the author's.

Passages similar to the following might be used in such an exercise. The first is a paragraph from John Steinbeck's "The Red Pony"; the second is the teacher's version in which the coordinate and subordinate structures are reduced to kernel sentences and fragments. The students reconstruct from the second version.

I. "Six boys came over the hill half an hour early that afternoon, running hard, their heads down, their forearms working, their breath whistling. They swept by the house and cut across the stubble field to the barn. And then they stood self-consciously before the pony, and then they looked at Jody with eyes in which there was a new admiration and a new respect. Before today Jody had been a boy, dressed in overalls and a blue shirt — quieter than most, even suspected of being a little cowardly. And now he was different."

II. Six boys came over the hill half an hour early. It was that afternoon. They were running hard. Their heads were down. Their forearms were working. Their breath was whistling. They swept by the house. They cut across the stubble field. They were going to the barn. And then they stood self-consciously before the pony. And then they looked at Jody with eyes in which there was a new admiration. And a new respect. Before today Jody had been a boy. He had been dressed in overalls and a blue shirt. He was quieter than most. He was even suspected of being a little cowardly. And now he was different.

AN INTRODUCTION TO THE PASSIVE TRANSFORMATION

Grade Eight

The eighth grade teacher will need to introduce the passive transformation after the indirect object transformation has been taught. Sentences written on the chalkboard by the teacher can provide an introduction to the pas-

sive transformation rule through questions. These sentences written on the board by the teacher could begin the question session:

A. The dog bit the man.
B. The man was bitten by the dog.

The Teacher Could Ask	*The Class Should Conclude*
What is the pattern of Sentence A?	Pattern 2 — (det) + NP_1 + VP + NP_2.
What happened to the word *man* in Sentence B?	NP_2 (direct object) replaces NP_2 and functions as the subject.
What happened to NP_1 (dog)?	NP_1 has shifted to the end of the sentence and functions as the object of *by*.
How has the verb changed?	The *-en* form of the verb is used with the *be* form (*was*) inserted before the base verb — *bit* has become *was bitten*.
Where is the tense? What tense is it?	The past tense is carried by the auxiliary form of be (was), which is used with the *-en* form of the verb *bitten* (the past participle).

The teacher might be wise to follow the same procedure with another sentence group:

A. The crowd sees the monkeys.
B. The monkeys are seen by the crowd.

One additional question should come from these sentences. Students should observe the agreement inflection *s* with the word *sees*, which is lost when *the monkeys* (plural) becomes the subject of the verb in passive voice.

The class having agreed they would like to try forming conclusions on more sentences of this type, might use this procedure:

	NP_1	+	VT	+	(det)	NP_2
	Mark Twain		wrote		a	novel.
	a. 1		b. 2			c. 3

1. Shift NP_2 to slot *a*.
2. In slot *b*, change the verb to the *-en* form and insert the appropriate form of *be* before it.
3. Insert *by* after the verb.
4. Shift NP_1 to the end of the grammatical string where it will function as the object of *by*.
5. Now read the sentence.

A novel was written by Mark Twain.

The teacher can now introduce the passive transformation rule and allow the students to practice with additional Pattern 2 sentences.

$$NP_1 + \underbrace{\text{tense}} + Vt + NP_2 \text{ ---> } NP_2 + \underbrace{\text{tense}} + be + \underbrace{en} + Vt + by + NP_1$$

Through practice the students may observe that the active voice is more direct, a shorter route, but the passive voice is effective for emphasis because the actor (active voice subject) is not emphasized.

The school was built in 1924. (Who built it not emphasized.)

The Declaration of Independence was signed in 1776. (Who signed it not emphasized.)

Having the students practice the process of transforming sentences like the following from active to passive voice, and from passive to active, should indicate their understanding of the concept:

Joliet and Marquette discovered the Mississippi. (active)
The Mississippi River was discovered by Joliet and Marquette. (passive)
Bartholdi sculptured the Statue of Liberty. (active)
The Statue of Liberty was sculptured by Bartholdi. (passive)

SAMPLE LESSONS IN SINGLE-BASE TRANSFORMATIONS

Grade Eight

Yes/No Questions

A lesson in transforming statements into yes/no questions need not involve the rules for the transformation since students can figure out the rearrangement of grammatical elements without this involvement. Because this is a very simple process to native users of the language, teachers might feel the following suggested procedures to be nonsense; however, what is being attempted is to reveal the very systematic way in which our language operates.

Sentences like these are supplied by the teacher:

Betsy is popular.
Mary has friends.
Tom was happy.
Jean is a student.

Students are then asked to change these statements into questions that can be answered by yes or no:

Is Betsy popular?
Has Mary friends?
Was Tom happy?
Is Jean a student?

Note: should the transformation *Does Mary have friends*? appear, ask for another way to word the question since the *do* transformation will appear later.

Ask the students what changes they observe. What has happened to the position of the NP and verb? Where do we find the verb? What verbs are used in this set? Can you substitute other single verbs that will operate in the same way? Where is the NP subject located? Has any element remained in the same place?

When students have correctly identified the rearranged or inverted NP and verb, ask them to supply similar statements and change them into yes/no questions so that a sufficient number will be sampled before the generalization is called for.

(GENERALIZATION: When changing a statement with the verbs *be* or *have* into a question, the NP and verb are inverted.)

Continue by supplying statements like these:

Mary was studying math.
Mother is baking a cake.
Father has bought a Ford.
Todd could read well.

Note: The teacher will observe that in the two part verb, *modals, have,* and *be* appear with the verb. These auxiliaries are inverted in the question transformation with the NP splitting the auxiliary from the rest of the verb phrase.

Change the preceding statements into questions.

Was Mary studying Math?
Is mother baking a cake?
Has father bought a Ford?
Could Todd read well?

Again ask the students what changes they observe, using questions similar to these: What changes now appear? How is this particular VP different from the VP in the previous set? What begins the sentence? Which word carries the tense? What conclusions can you draw about the position of the "tense" word in questions like these? What has happened to the VP? Where does the NP now appear? What has not changed its position? What conclusions can you draw?

(GENERALIZATION: In a question containing an auxiliary, the auxiliary is inverted. *Have* and *be* operate in the same way whether they are main verbs or auxiliaries.)

Note: With the help of the students, teachers might want to work out transformation rules for yes/no questions. (See *English Syntax* by Paul Roberts, pp. 111-113.)

NP + tense-modal + X => tense-modal + NP + X
NP + tense-have + X => tense-have + NP + X
NP + tense-be + X => tense-be + NP + X
(X = whatever occurs after the tense, *modal, have,* or *be.*)

The *Do* Transformation

For statements not containing a *modal, have,* or *be,* supply statements like these:

Mary sings beautifully.
Boys like baseball.
Bob runs fast.
The girls attended the concert.

Note: It becomes necessary to add some form of *do* to indicate the tense when the VP does not contain a *modal, have,* or *be.*

Change the preceding statements into questions:

Does Mary sing beautifully?
Do boys like baseball?
Does Bob run fast?
Did the girls attend the concert?

The students can now be asked questions such as these: What changes now appear? What has happened to the VP? What have you added? Does its form remain the same? What change occurs in the form of the verb? Why is this change necessary? Why have you added some form of *do* to the verb? What has happened to the verb? Why is this necessary? What remains in the same position? What conclusions can you draw?

(GENERALIZATION: When changing a statement not containing a *modal, have,* or *be* into a yes/no question, it is necessary to add some form of *do* to indicate the tense.)

Note: Again the transformation rules may be worked out. (See *English Syntax,* Paul Roberts, page 121.)

The Negative Transformation

Note: The negative transformation will be arrived at by supplying sentences like these which illustrate the same system of the two previously developed single-base transformations:

Mary has gone. Has Mary gone?	Mary hasn't gone. Hasn't Mary gone?
Mary is sweet. Is Mary sweet?	Mary isn't sweet. Isn't Mary sweet?
Mary could speak well. Could Mary speak well?	Mary couldn't speak well. Couldn't Mary speak well?
Mary sings ballads. Does Mary sing ballads?	Mary doesn't sing ballads. Doesn't Mary sing ballads?

Follow the same inductive procedure used in previous sets.

(GENERALIZATION: A negative can be formed by inserting *not* after a *modal, have,* or *be.* If one of the words is not present *do* must be inserted before *not. Do,* of course, signals tense.)

THE RELATIVE CLAUSE TRANSFORMATION

Grade Eight

One of the most important tools for the expansion of the NP is the relative clause, since it is from this double-base transformation and its deletions that we construct expanded noun phrases. The ability to expand noun phrases by varied and condensed structures is recognized as being one of the significant skills in becoming an effective writer. The relative clause becomes the logical starting point since through its deletion transformations, we arrive at the prepositional phrase, participial phrase, adverb, and adjective. Only restrictive structures are considered here as part of a noun phrase. Nonrestrictive modifiers are developed later as sentence modifiers.

Step 1.

Since students are familiar with kernel sentences, initial recognition of the relative clause would follow an exercise in which they are asked to extract the kernel sentence from a sentence containing a relative clause. An exercise like the following could be provided, and copies prepared, or the sentences could be written on the chalkboard.

Using the following sentences, extract the kernel sentence, placing it in Column I. Place the remainder of the sentence in Column II:

Example: The movie that I liked was *Mary Poppins.*

Column I	*Column II*
The movie was *Mary Poppins.*	that I liked
Boys who belong to teams compete.	
Some boys that are not on teams enjoy sports.	
The boys who were enemies became friends.	

The boys that played on teams remained competitive.
The boys who play hard seem energetic.
Some games which they play are exciting.
The game which is their favorite is baseball.
The boys who won the tournament went to Madison.

Discuss: Using an inductive approach, have the class draw conclusions about Column II. (The students should discover that each relative clause expands a noun phrase.) The subject-predicate concept may need to be reviewed showing how in this exercise the relative pronoun becomes the subject of the clause. List the relative pronouns used here, call them relative pronouns, and point out the relative clause.

Assign: Have the students write ten original kernel sentences, expand the NP by addition of a relative clause, and underline the relative clause. Have them list the relative pronoun in each sentence with the NP in the kernel sentence it relates to: that _____ *Mary Poppins.*

Follow-up: Before collecting the assigned papers, call for examples from these papers where students have expanded a Pattern 2 sentence by adding a relative clause. Students may write these examples on the chalkboard. If NP_2 has not been expanded, have students add a relative clause. (Students will discover that any NP may be expanded by adding a relative clause.)

Step 2.

Before getting into the formalities of the relative clause transformation, it might be helpful to have students discover which relative pronouns operate in the subject position, and their accepted usage as they relate to persons or things. Sentences like the following could be written on the chalkboard and the students asked to fill the slot:

- The girls _____ are my friends study music.
- The dog _____ bit me had rabies.
- Cars _____ have whitewalls are expensive.
- A child _____ minds his mother is well-disciplined.
- The student _____ coat is blue is fashionable.

Discuss: The students should discover that the pronouns *who, which* and *that* operate in the subject position — *who* when referring to a human, *which* when referring to a non-human, and *that* when referring to either a human or a non-human. An introduction should be made of the relative pronoun *whose* which will need amplification to show its possessive quality; however, both *whose* and *whom* will be presented later when the actual transformations are developed.

Assign: If the students need additional work in establishing these concepts, the teacher undoubtedly will have material already available for use; if not, any grammar book will supply a choice of sentences. Besides having the students fill the slot, it might be an additional reinforcement if they were asked to list the relative pronoun in each sentence and the subject NP it substitutes for.

Follow-up: Since by reading the sentences aloud, students will get oral practice as well as gain extended familiarity with the relative pronoun, the NP it substitutes for, and placement of the relative clause in the sentence, the teacher might want to correct the papers in class. Students might have additional unanticipated difficulties.

Step 3.

The systematic way of arriving at relative clauses should now be presented: transforming two kernel sentences into one sentence containing a relative clause. Sentences such as the following might be written on the chalkboard:

The boys were late.
The boys overslept.

Discuss: The students will discover that these are kernel sentences and that there is a way to combine them. They will observe the manner in which *who* or *that* may substitute for the shared *The boys* since it is in the subject position, and that the second sentence can be

embedded in the first following the shared NP.

The boys were late.
who
(The boys) overslept.
The boys (who overslept) were late.

The teacher might want to supply additional sets and have students make the transformations before presenting the terms Base, Insert, and Transform. However, it might be wise to test the sets first to avoid getting into an Insert that needs rearranging. This will be presented later in the unit.

When the students have had sufficient practice with this system, they are ready to be supplied with the terms. The first sentence, according to the system used in this curriculum, is known as the Base. The second sentence is the Insert, and its symbol is (+ S). The resulting sentence is the Transform. For example:

Base: The teacher (+ S) is good.
Insert: The teacher explains things well.
Transform: The teacher (the teacher explains things well) is good. ===> The teacher who explains things well is good.

Questions like these will help students become familiar with the transformation terms: Where is the Insert always embedded? In a sentence like *The boys who overslept were late,* where would we place the Insert symbol? (The boys (+ S) were late.) Why is *Base* a good term for the first sentence? Why is *Transform* a good term for the resulting sentence? Why can we call this a *double-base transformation*?

Assign: Here are sample sets that may be used. The students could be asked to transform each Insert into a relative clause and embed it in the Base and complete the blanks.

- Base: The road glistened in the sunlight.
  Insert: The road was freshly tarred.
  Transform:

- Base: The children reported it.
  Insert: The children saw a fire.
  Transform:

- Base: The lesson was much too difficult for us.
  Insert: The lesson involved a new principle.
  Transform:

- Base: The boy is Tom's brother.
  Insert: The boy is singing loudly.
  Transform:

- Base: A dog wandered into our yard.
  Insert: A dog belongs to Mr. Smith.
  Transform:

- Base: The window was in our bedroom.
  Insert: The window was hard to open.
  Transform:

- Base: The man is Mr. Jones.
  Insert: The man scolded the boy.
  Transform:

- Base: Everyone likes him.
  Insert: Everyone knows Tim.
  Transform:

- Base: The cat was found by the girl.
  Insert: The cat is a blue point Siamese.
  Transform:

Follow-up: Before collecting the assignment, the teacher might like to have several sets read aloud. He could ask a question such as: "What has the relative pronoun been substituted for?"

Step 4. Up to this point the students have been transforming sentences into relative clauses where relative pronouns have substituted for the subject and were in the initial position in the relative clause. When the relative pronoun substitutes for the direct object, changing the word order in the Insert becomes necessary to avoid ungrammaticality. An example such as the following might be used to illustrate:

Base: It was Jack. (+ S)
Insert: He saw Jack.
Transform: It was Jack whom he saw (he saw Jack) ===> It was Jack (Jack he saw) ===> It was Jack whom he saw.

Discuss: Students will observe the three

steps: inserting the sentence, moving the noun phrase to be replaced by a relative pronoun to the beginning of the Insert, and replacing the noun phrase with a relative pronoun. The relative clause transformation places the relative pronoun at the beginning of the clause.

Assign: The teacher may want to work out sets of his own like the above Base and Insert to establish the {whom} morpheme as a substitute for the direct object. The *Roberts English Series,* Grade Six, by Paul Roberts has such sets. This concept is also developed in *New Dimensions In English,* McCormick-Mathers Publishing Company, Inc., 1966, p. 136.

Step 5.

When the relative pronoun substitutes for the object of a preposition, a change in word order is likewise necessary. For example:

Base:	I enjoyed the game. (+ S)
Insert:	Jack played in the game.
Transform:	I enjoyed the game (Jack played in the game) ===> I enjoyed the game (the game Jack played in) ===> I enjoyed the game which Jack played in.

Although it is perfectly acceptable usage to end a sentence with a preposition, it is possible to move the preposition to a position before the relative pronoun to produce the transform: "I enjoyed the game in which Jack played." If the relative pronoun *that* had been chosen, such a repositioning of the preposition would not have been possible, and the transform would have to read: "I enjoyed the game that Jack played in."

Discuss: Again the students could be led to discover what has happened. They can develop the kernel sentences from transforms like these:

She is a girl whom I have faith in.

She is a girl in whom I have faith. (Optional.)

He was a man whose integrity I have faith in.

He was a man in whose integrity I have faith. (Optional.)

Assign: For a little variety in procedure, the students might reverse the process and extract the Base and Insert from a transform. Students could write their own sentences, using relative pronouns in various functions, or the teacher could supply the transforms:

She is a girl whom I have faith in.
Base: She is a girl.
Insert: I have faith in a girl.

The students might try using *whom, which,* and *whose* in their transforms.

Step 6.

Sometimes our language system requires that we use the possessive form of the relative pronoun. This situation exists when we substitute for the noun-determiners or for the possessive form of a noun: *his, her, their,* and sometimes *its.* The relative pronoun *whose* substitutes for the noun-determiner in the NP. Here is an illustration:

Base:	Mr. Jones is a writer. (+ S)
Insert:	I like his style.
Transform:	Mr. Jones is a writer (I like his style) ===> Mr. Jones is a writer (his style I like) ===> Mr. Jones is a writer whose style I like.

Discuss: Questions like these might be asked: What relative pronoun has been substituted for the pronoun *his*? (The teacher might want to discuss the possessive quality of this pronoun and what additional noun-determiners it replaces.) What is the function of *Whose*? In what position in A was your first substitution? What systematic change did you make in B? What additional change did you make to arrive at the transform?

Assign: Sets like the above illustration could be provided and the students could go through the various steps necessary for the transform; or the students might provide sentences like, *Mary had a book whose cover was torn,* and reverse the process to the Base and Insert.

An additional reference in teaching the relative clause may be found on page 205 of *English Syntax* by Paul Roberts.

DELETIONS IN THE RELATIVE CLAUSE TRANSFORMATION

Grade Eight

Just as the relative clause transformation is highly significant for the expansion of noun phrases, the deletion transformation is an effective means of reducing predication. What follows is a suggested sequential procedure for teaching two deletion transformations as an extension of the relative clause transformation. It is necessary to understand that only restrictive clauses will be treated in this section since the nonrestrictive clauses are considered to be sentence modifiers and will be treated in a separate section.

A. The Deletion of a Relative Pronoun — Used as a Direct Object or as an Object of a Preposition.

Step 1.

The students could be provided with several sentences containing relative clauses which have the relative pronoun functioning as a direct object or the object of a preposition. Or the students might be asked to construct their own sentences of this type, as in the following illustrations:

She found the note that I left.
Jack knows the city which I live in.
Melody Music had the record which I wanted.
She liked the people whom I introduced her to.

Discuss: What could be omitted from the sentence "She found the note that I left." without changing its meaning? What are words of the type which can be omitted from this sentence called? (The students should discover that the relative pronoun can be omitted in these sentences.) The omitted words might be enclosed in parentheses. The omission of the relative pronoun when it functions as a direct object or object of a preposition is considered to be one example of the *deletion transformation.* It might be helpful to discuss the word "deletion."

She found the note (that) I left.
She found the note I left.

Assign: A possible assignment for this first step would be to ask the students to construct several sentences containing a relative clause in which the relative pronoun would be deleted. They might place the deletion within parentheses.

Step 2.

Using the sentences assigned in *Step 1,* the students can be led to discover two possibilities for deleting the relative pronoun (when the relative pronoun functions as a direct object or when it functions as the object of a preposition). The reading aloud and writing on the board of several students' sentences could precede the following discussion of these sentences.

Discuss: Why is it possible to delete the relative pronoun from "The soldier whom I saw was a Marine." (or a sentence like it) but impossible to delete it from "The woman who was talking is a teacher." (or a sentence like it)? (The students should discover, after looking at several examples, that this particular deletion can occur only when the relative pronoun functions as the direct object or object of a preposition.) It would probably be helpful, if not necessary, to have the students extract the base and insert sentences in order to see the function of the replaced NP in the insert sentence.

Base:	The man was a Marine.
Insert:	I saw the man.
Transform:	The man (whom) I saw was a Marine.

In the insert sentence above, "man" functions as the direct object.

Base:	The woman is a teacher.
Insert:	The woman was talking.
Transform:	The woman (who) was talking is a teacher.

In the insert sentence above, "woman" functions as the subject and therefore cannot be deleted.

Base:	I bought the car.
Insert:	The salesman talked about the car.
Transform:	I bought the car (which) the salesman talked about.

In the insert sentence above, "car" functions as the object of a preposition.

Assign: The students could be assigned the task of constructing several sentences containing relative clauses, some of which can and some of which cannot have the relative pronoun deleted. They might also be asked to explain why a deletion can or cannot be made. Extraction of the base and insert sentences to reveal the function of the relative pronoun will explain the possibility of a deletion.

B. The deletion of a Relative Pronoun and *Be*

The deletion of a relative pronoun and *be* is highly significant, for it not only reduces predication, but it is the means of producing nearly all kinds of modifiers within a noun phrase.

Step 1.

Students might begin by extracting the relative clauses from sentences such as the following:

Transform	*Relative Clause*
The halfback that is on the bench is injured.	that is on the bench
The girl who is dancing in the gym is an eighth-grader.	
The message which was on the table was important.	
The people who are in the room are strangers.	

Discuss: What are the relative pronouns used in the sentences above? Which verb follows each of the relative pronouns in these sentences? Which words could be omitted from these sentences without changing the meaning? What generalization can now be made? (The teacher would be leading the students to generalize that when a relative pronoun is followed by a form of *be*, both the relative pronoun and the form of *be* can be deleted.)

The halfback (that is) on the bench is injured.
The halfback on the bench is injured.

It might be pointed out that this is the transformation which produces the *prepositional phrase*, one of the structures which can be inserted in the slots following NP's. (See page 358.) The purpose for filling the slots following NP's would seem to be essential knowledge for students. An understanding of the increased effectiveness in communication when NP's are made more concrete is a key to more mature writing and speaking.

Much oral and written practice with and discussion of this transformation producing the prepositional phrase will likely be necessary before proceeding to the next step.

Assign: Students could construct several sentences containing prepositional phrases. An explanation of the transformations necessary to arrive at the expansion of NP's by inserting prepositional phrases might also be required.

Step 2.

Using their understanding of the relative clause and deletion transformations, the teacher might have the students reduce the predications in the following two groups of sentences by deleting the relative pronouns and the form of *be* (This could be done orally as well as in written form.):

- The boy who is running in the hall is a seventh-grader.
  The spectators who are watching the game are cold.
  The cars which are leading in the race are Fords.
  The girls that were giving the demonstration go to our school.
- The hunter who was hidden in the weeds shot a pheasant.
  The window which was broken by the wind has been replaced.
  People that were given directions led the way.
  Girls who were selected by the committee were the cheerleaders.

Discuss: What can be deleted to reduce predications in these sentences? In the first group of sentences, what form of the verb is used in the relative clauses? What form of the verb is used in the relative clauses in the second group of sentences?

Hopefully, the students will realize that here, too, the relative pronoun and form of *be* can be deleted; that the main verbs in the clauses of the first group of sentences have the *pres-*

ent participial form *-ing;* and that those in the second group have the *past participial* form *-en*. What remains after the deletions are participial phrases.

Assign: The students could insert relative clauses which can be deleted to prepositional and participial phrases in the slots following the NP's in the following kernel sentences:

Children play.
Dogs bark.
The package is here.
Some trees are small.
Some animals eat meat.
The girl became a scholar.
The horses seemed tired.
The car is economical.

Example: The car (which is) in the garage is economical.
The car in the garage is economical.

Step 3.

Single words which express time or place could be inserted in the slots in the following sentences:

The room _____ is large.
The people _____ are noisy.
The road _____ is closed.
The view _____ is lovely.
The sentences _____ are kernels.

Example: The room *upstairs* is large.
The people *outside* are noisy.

Instructions could then be given to the students to convert the words of time or place they have supplied into relative clauses. (Example: the room *that is upstairs* is large.)

Discuss: Several students might give samples of the relative clauses they have constructed. How is it possible to make these words of time and place into relative clauses? What has happened to "The room that is upstairs is large." when it becomes "The room upstairs is large."? (Once again the students will see the deletion of the relative pronoun and the form of *be*.)

The portion of the relative clause which remains after the deletion in these instances is an *adverb*.

Assign: The students could transform the following insert sentences into a relative clause, insert the relative clause into a base sentence of their own construction, and delete the base sentence to an adverb:

The men are downstairs.
The game is here.
Flowers are everywhere.
The apartment is below.
The girls are inside.

Example:

Base:	The men are watching television.
Insert:	The men are downstairs.
Transform:	The men (+S) are watching television. ==> The men (that are downstairs) are watching television. ==> The men downstairs are watching television.

Step 4.

Each of the underlined words in the following sentences has resulted from a relative clause. The students could rewrite the sentences to demonstrate the process.

The *cool* water was refreshing.
A *blue* dress seemed appropriate.
The students saw a *delightful* comedy.
The *athletic* boys played football.
The *hungry* people ate some *delicious* sandwiches.

Example: The *hungry* people ate some *delicious* sandwiches.
The people who were hungry ate some sandwiches that were delicious.

Several of the original and rewritten sentences might be read aloud by the students and perhaps written on the chalkboard. At this point the students could be given the following sentences and asked to reduce the relative clause to a single word:

The examination that was difficult has been corrected.
The leaves which are yellow are falling.
The boy who is tall plays basketball.
The sun which was bright hurt the eyes of the man who was old.
The squirrel that is gray climbed the tree which is large.

Example: The gray squirrel climbed the large tree.

Discuss: What was added to the emphasized words in the first group of sentences to make them into relative clauses? What was omitted from the relative clauses in the second group of sentences to reduce them to single words? (The students will see that the deletion of the relative pronoun and the form of *be* occurs here also.) What is ungrammatical about "The examination difficult has been corrected."? (Several examples will illustrate the necessity of the additional transformation to invert the order of the NP and the remainder of the relative clause after the deletion is made, and a single adjective remaining after a relative pronoun and *be* have been deleted.)

Base:	The examination has been corrected.
Insert:	The examination was difficult.
Transform:	The examination (that was) difficult has been corrected. ===> The examination difficult has been corrected. ===> The difficult examination has been corrected.

The transformations illustrated above are those which produce the *adjective*, another common means of expanding an NP.

Assign: Each of the following insert sentences might be transformed into a relative clause, inserted into a base sentence constructed by the student, deleted to an adjective, and moved to the position most commonly occupied by an adjective, before an NP):

The pizza was spicy.
The ring is valuable.
The desk was walnut.
The corridors are dark.
The players were sullen.

Example:

Base:	The players (+S) entered the bus.
Insert:	The players were sullen.
Transform:	The players (that were) sullen entered the bus. ===> The players sullen entered the bus. ===> The sullen players entered the bus.

Step 5.

Hopefully, the possible applications of the material presented in this unit can be utilized to help students write more compact, sophisticated sentences. Numerous suggestions regarding the application of grammar to literature are offered in a separate section of this curriculum.

Whenever a writing assignment of one or more paragraphs is made, it would seem profitable to direct the students' attention to possible expansions of NP's through the use of relative clauses and reductions of predications by the deletion of the relative pronoun and *be*. For example, after the students have worked on a writing assignment, the teacher might present a sample composition, which could be improved by expansion of some NP's and/or reduction of predication. Following a discussion of the improvements which could be made in the sample composition, the students' attention could be directed to looking for similar improvements which could be made in their own writing assignments. It would seem very important for the teacher to stress repeatedly the reasons for expansion of NP's and reductions of predications.

References concerning relative clause and deletion transformations may be found in Paul Roberts's *English Syntax*, pp. 205-239, and *New Dimensions in English*, by Allen, Newsome, *et. al.*, pp. 134-141.

A LESSON IN COORDINATION

Grade Eight

The class had learned that by adding a subordinator to a kernel sentence, it became a subordinate clause. The teacher hoped to build upon this knowledge and wrote these sentences on the board to introduce coordination:

They were a long way from home, and it was getting late.
The family planned to go, but it snowed.
Go to bed early tonight, or you will be tired tomorrow.

When the teacher asked the class to compare these sentences, keeping in mind what the students had learned about subordination, the class noticed that these kernel sentences had been joined by *and* (to make an addition), *but* (to show that ideas contrast), and *or* (to indi-

cate choice). The teacher pointed out that these conjunctions were not used to introduce subordinate clauses, but rather to join like structures — that these are coordinate constructions.

To help the class realize that meaning is affected by the choice of the coordinator, the teacher helped the class coordinate a number of sentences:

The boys wanted to play ball. It rained. (contrast)

Do you want to read the paper? Do you prefer to watch television? (choice)

The bell rang. The children came to school. (addition)

When the teacher was reasonably sure the students would be successful on their own, he gave them sentences to coordinate. After they had finished, the class discussed their choices of coordinators, and whenever the teacher could, he tried to show them that different coordinators produce different effects:

Julia had measles *or* Mary had them.

Julia had measles *and* Mary had them.

Julia had measles *but* Mary escaped them.

Then the class coordinated kernel sentences of their own. When the teacher checked the work, he chose some of the students' sentences to illustrate effective coordination, sentences that could be joined by some coordinators but not by others, and poor coordination.

To introduce reduction of predication, the teacher suggested that this can be done by deleting elements within some compound sentences. He then asked the class how the elements could be reduced in the following sentences:

Susan spoke forcibly. Susan spoke well.

When the class deleted the repetition of the second subject and verb, the teacher told the students that their purpose now was to try to understand what happens within our language. This can better be explained with a transformation rule: Since *Susan spoke* is the same in both sentences, let's call it x. *Forcibly* and *well* are both adverbials of manner, but they have different referents. Suppose we call *forcibly* y_1 and *well* y_2.

x y_1

Susan spoke *forcibly.*

x y_2

Susan spoke *well.*

The teacher then instructed the students that they could delete repetitions of the words that perform the same functions in each sentence, and coordinate the structures that are the same but have different referents.

These sentences were written on the chalkboard:

We drove *slowly.*

x y_1

We drove *carefully.*

x y_2

Again the class called the words that were the same x, and the parts of the sentence that had the same structure but different referents they labeled y_1 and y_2.

More Pattern 1 sentences were provided for the students who were asked to label the parts that were the same x, and parts to be coordinated y_1 and y_2.

After the class could identify repetitions that were to be deleted and those that were to be coordinated, more sentences were introduced so the students could see and understand what they were doing when they coordinated structures. The class coordinated noun phrases used as *direct objects*:

Bill found *the baseball.*

x y_1

Bill found *the bat.*

x y_2

Bill found *the baseball* and *the bat.*

x y_1 y_2

The students then coordinated verb phrases:

John *smiled.*

x y_1

John *paid me the bill.*

x y_2

John *smiled* and *paid me the bill.*

x y_1 y_2

As the following sentences were written on the board, the students were asked how they would write a transformation rule for these sentences:

During the summer we *swim* in the pond.

During the summer we *fish* in the pond.

The students could see that both sentences were

the same except for the two verbs. Together the teacher and students arrived at this transformation:

x y_1 y_2

During the summer we *swim* and *fish* in the pond.

During the summer we appears in both sentences, so it was labeled x; the verbs were to be coordinated, so they were labeled y; and the adverbial of place, *in the pond*, which appeared after y in both sentences the class decided to label z.

Following are some other sentences discussed by the class:

Pick up the dishes.
y_1 z
Wash the dishes.
y_2 z

The church bells began to chime.
y_1 z
The clocks began to chime.
y_2 z

Since the verbs in the first two sentences were to be coordinated, the class called these y_1 and y_2. There were no words before the coordination so that x was empty; but these parts of the sentences following y_1 and y_2 were the same. The students could see it would be practical to call the parts of each sentence preceding the structure to be coordinated x. Thus, the coordinations are y_1 and y_2. Words that are the same after coordination are labeled z.

When the class used the following sentences to see transformations, they were encouraged to use not only *and*, but also *but* and *or*:

- Jim kicked the football.
  Jim ran.
- My brother knew Jim Jones.
  My brother knew Tom Smith.
- Max had taught them a song.
  Max had taught them a dance.
- The manager of the TV station seemed intested.
  The vice president of the TV station seemed interested.
- Steve was angry.
  Steve was sensible.
- Perrin will help us.
  Scott will help us.
- David frowned.
  David obeyed the order.
- Lincoln asked for malice toward none.
  Lincoln asked for charity for all.
- He hunted in the forest.
  He hunted along the river.
- Margaret grew angry.
  Margaret burst into tears.
  Margaret ran toward home.

IDENTIFYING THE PARTS OF SPEECH

Grade Nine

Students who have been taught from this curriculum will be familiar with "Jabberwocky" from the intermediate grades. Lewis Carroll accomplished more than one feat with "Jabberwocky." The rhyme can be used in trying to build an understanding of our language, especially the system by which we recognize word classification. Although the words of the poem do not make sense, they can be identified as belonging to particular word classes. In the first line of the poem we find these words:

" 'Twas brillig and the slithy toves . . . "

When we look more closely, we find the following word classes:

brillig (adjective, Pattern 5) = word form
and (coordinator) the (determiner) = function words
slithy (adj. + derivational suffix "y") = word form and word order
toves (noun and plural morpheme {-*es*}) = word form

When students use these signals, it is important that they have an understanding of each signal in relation to the structure of language. Before the students begin a more careful study of the parts of speech, they might enjoy trying to change "Jabberwocky" from nonsense words to sensible words, using either the chalkboard or the opaque projector with this exercise:

Directions to students: Complete the following sentences by adding real words in the slots. Each slot needs a particular part of speech. If endings are indicated for a slot, use them.

" 'Twas (adj.) and the (adj.) y (noun) s
Did (verb) and (verb) le in the (noun)

All (adj.) y were the (noun) s
And the (adj.) (noun) (verb)

The students are now ready to start the actual process of identifying parts of speech. They might begin with the nouns.

In the sentence: "The boy's friends showed him kindness." the teacher might ask, "What words are nouns?" The students will, most likely, name at least *boy's* and *friends*. If the teacher asks, "How do we know?" and the students do not answer, the teacher can then ask, "Whose friends?" The students will see that the friends belong to the boy and that the *-'s* signals possession. To the question, "Does the boy have only one friend?" the students should reply that he has more than one. The students should now be able to relate how they know, and they should see that the {*-es*} plural morpheme gives the information.

The teacher could let the students spend a few minutes naming objects in the classroom. "I see a book." "How many?" "I see three books." or "I have five pencils." This activity should not be prolonged because the class will lose interest.

If the teacher has sentences on the chalkboard or has an opaque projector available, the students could move to identification of nouns by the plural morpheme:

The boy was in his seat.
The boy*s* were in their seats.
The games were good.
The game was good.

At this time the teacher could use the words *sheep* and *deer* to illustrate the presence of the unchanged plural morpheme in relation to these words. Then the teacher might write sentences in which other words give "clues" to the correct number:

One deer grazes in the pasture.
Several deer graze in the pasture.

Students will easily see which sentence refers to more than one deer.

If the students still seem to have trouble with words like *deer* and *sheep* which retain the same form in the plural, other sentences could be studied:

The sheep hurt his foot.
The sheep hurt their feet.

Now some time can be spent on another form of the plural morpheme. In this form, the morpheme is not seen readily because the change is within the word, not at the end:

foot — feet
tooth — teeth
man — men

Here is a short exercise to help students identify the morpheme and the spelling of the words also:

The fresh*man* entered the school.
The fresh*men* entered the school.
The wo*man* combed her hair.
The w*omen* combed their hair.

The students could be assigned to write sentences on their own using many of these words in both singular and plural form.

Because many of the students will use the past tense inflectional morpheme in the original sentences, it would be logical to proceed from nouns to verbs:

I walked to school.
I waited for class.

The teacher could ask the students what tense is expressed in the sentences. Since the study and investigation has already been presented, the students should pick out the {*-ed*} inflectional morpheme.

The ship sail*ed*. He shipp*ed* the sails.
The public demand*ed* change. The public demands chang*ed*.

A short quiz reviewing the tense of verbs might help the children become aware that some verbs change within the word to express tense. The teacher might name an irregular verb such as sing, and then ask the students to name the past tense (sang). A third student might write the past tense in a sentence on the chalkboard. The amount of time needed for the understanding of this concept will depend upon the teacher and his students.

The next lesson might introduce the identification of nouns through the recognition of derivational suffixes. The sentence which was used to introduce the inflectional morpheme {*-'s*} and {*-es*} can now be repeated:

The boy's friends showed him kindness.

To review, the students may name the plural and possessive morphemes, and then repeat the two nouns identified in this manner. The teacher could now ask the students to find one more *noun* in the sentence. If they do not name *kindness*, the teacher could point it out, then break it down to the base word plus the derivational suffix:

kind + ness = kindness

This exercise has moved the class to the study of derivational suffixes and prefixes. The teacher and the students in many discussions and activities use derivational affixes, chiefly suffixes to identify nouns. Boys speak of "the best baseball player," or "the fastest driver"; girls chatter about "a smooth dancer," "a favorite singer," and "a new actor." The man who takes care of teeth is the dentist, the student who accompanies the choir is the pianist or accompanist. These familiar words can lead to a consideration of the use of derivational suffixes for nouns and verbs.

Students can be led to see that the addition of derivational affixes, chiefly suffixes, will shift a word from one part of speech to another. The teacher might show this idea best by chalkboard illustration:

gratitude — noun; gratify — verb; grateful — adjective; gratefully — adverb

Derivational suffixes can be added to other suffixes:

occasion — noun
occasion + al — adjective
occasion + al + ly — adverb
educate — verb
educat*ion* — noun
education*al* — adjective
educationall*y* — adverb

To help students understand the concept of adding derivational suffixes to base words, the teacher could try building some words with them:

sail + *or* = sailor
play + *er* = player
science + *ist* = scientist

The teacher might find that an exercise similar to the following will prove beneficial:

Form nouns from these verbs by adding one of the following suffixes: *-er, -or, -ion.*

Verb	*Noun*
create	creator
	creation
love	lover
sail	sailor
orate	orator
	oration
educate	education
	educator

Students use many of these derivational suffixes in social studies classes, especially *cy, ism,* and *ster*:

democra(t) + cy = democracy
diploma(t) + cy = diplomacy
Nazi + ism = Nazism
gang + ster = gangster

Other areas of school life use the *-ian* and *-ist* suffixes:

pian(o) + ist = pianist
violin + ist = violinist
librar(y) + ian = librarian
mathematic(s) + ian = mathematician

(The teacher may need to explain about the dropping of the *y* and *t* in words such as *library* and *democrat.*)

Two other suffixes are used widely and should be discussed by the class: *-ment; -ness*

agree + ment = agreement
argue + ment = argument
firm + ness = firmness
thoughtful + ness = thoughtfulness

After students have formed nouns using these suffixes, it might be profitable to use these words in sentences. The teacher might try something like this:

Complete each of the following sentences with a word formed from the word in parentheses.

The _____ (sail) crossed the deck.
A great _____ (orate), Mr. Douglas, stated his idea.
Mr. Smith was the _____ (create) of the firm.
_____ (educate) presents many opportunities.
The lawyer won the _____ (argue).
_____ (kind) is a worthy trait.

Verbs may also be identified by the use of derivational suffixes. Students can be aided in this concept through exercises like this, where

nouns become verbs through the addition of suffixes:

height + en = heighten
basket + ry = basketry

The *-en* can be used as either a prefix or a suffix. This fact might be related to students so that they understand what happens to a word when *-en* is added as a prefix:

-en + slave = enslave
-en + compass = encompass

Exercises could be developed to lead students to identify parts of speech by recognizing function words. For example, the function words used in the following sentences are noun determiners:

This dress is mine. *That* dress is yours.
She placed *her* coat on the floor.
Few students attended the program.
One book was lost.
A child read the story.

Students will see that the nouns identified in the above sentences are recognized respectively by two relatives, a possessive pronoun, an indefinite, a number, and an article. The students may also note at this point that an adjective often comes between an article and a noun, as in:

The *tall* boy.
A *fragrant* flower.

In the following sentences adjectives are identified by the use of intensifiers:

The flower is *very* fragrant.
He is *rather* tall.
Tom is *very* ill.
The stone is *too* heavy.

The verbs in these sentences are identified by auxiliaries and all their forms:

The boy *could* play football well.
Tomorrow we *will* buy food.
I *am* going away for a vacation.
He *does* swim, doesn't he?

Some function words signal parts of speech through structural relationships. Students can observe what functions the underlined words serve in the following sentences:

The dog is *under* the table.
The boys *and* girls sang loudly.
Because it is raining we shall stay home.

MATERIALS OF SPECIAL INTEREST IN THE JUNIOR HIGH SCHOOL

Dr. John R. Searles of the University of Wisconsin at Madison has prepared sets of printed forms for making transparencies for use with an overhead projector for the teaching of English sentence structure. Each packet contains 20 or more pages in large type to be photocopied for transparencies. For example, page 2b of English Packet #2 presents

FEEDS

FARMER DUCKLING

FED

as an exercise in discussing nouns and verbs. The packets now available are:

#2 Nouns and verbs
#3 Adjectives and Adverbs
#4 Prepositional Phrases
#5 Dependent Clauses
#6 Conjunctions
#7 Sentence Building

For information address 3M Visual Products, Box 3100, St. Paul, Minnesota 55101.

Dr. N. S. Blount as a part of his research has prepared a series of programed (self-teaching) lessons in kernel sentences and transformations designed for use in the eighth grade. These materials may be duplicated locally for class use. Any teacher desiring to have a set of these lessons may write to:

Dr. N. S. Blount
Research and Development Center
1401 Regent Street
Madison, Wisconsin 53706

THE SENIOR HIGH SCHOOL

GRADE TEN THROUGH GRADE TWELVE

INTRODUCTION

To a large degree the senior high school language program should build upon concepts and skills learned and practiced in the elementary and junior high school grades. Generalized objectives at the senior level would include such matters as:

- **Achieving greater sophistication in syntactical structuring and manipulation commensurate with the varying abilities of high school students and the different grade levels.**
- **Broadening of word facility, i.e., conscious study of vocabulary to provide the means for achieving ultimate reduction of predications, more numerous syntactical devices, and greater clarity in expression.**
- **Studying the powers of a word, or of words in particular juxtaposition, in special and purposeful contexts.**
- **Becoming aware of dialectal differences, both social and geographical, and the semantic and historical reasons behind these differences.**
- **Studying the historical development of the English language in greater depth and in broader perspective.**

It is during the senior high school years that the greatest interplay, transfer, or correlation between language and composition, and language and literary interpretation should occur.

CONCEPTS IN THE SENIOR HIGH SCHOOL PROGRAM

- **A review of transformational grammar is the basis of sentence development.**
- **Continuation of the techniques of compound structures leads to reduction of predication.**
- **Study of selected literature reveals how authors employ compound structures.**
- **Transformations produce effective subordinate structures; the relative clause and the structures produced by deletions; the subordinate clause; and sentence modifiers, which include all nonrestrictive modifiers — the absolute construction, most appositives, etc.**
- **Study of selected literature reveals how authors effectively employ subordinate structures.**
- **Sentences may be constructed of coordinate elements, or of subordinate elements, or of a mixture of the two.**
- **Study of coordinate patterns reveals devices for parallel structure.**
- **Study of subordinate patterns reveals levels of subordination in sentence structure.**
- **Study of selected literature reveals sentences constructed by patterns of coordination, subordination, and a mixture of the two.**
- **It can be demonstrated that paragraphs, like sentences, are developed by coordina-**

tion, subordination, and mixtures of the two.

- Structural expansion in the English language and its relation to composition.
- Continued vocabulary study is essential to more mature expression.
- Vocabulary growth is derived from the environment and from reading.
- Vocabulary growth is enhanced by the study of word origins.
- Continued attention to word derivations enhances vocabulary growth.
- Synonyms and homonyms sharpen and extend word meanings.
- Expanded vocabulary can lead to reduction of predication.
- The study of verbal semantics prepares students for complex environments.
- Semantics can reveal the relationship between words and reality.
- Communication is limited by lack of specific referents, by experience, emotions, prejudices, etc.
- Semantics can clarify the distinctions among inferences, facts, judgments, generalizations, and abstractions.
- Language usage may be defined as standard and non-standard with many functional variations.
- Knowledge of the dialects of English generates linguistic tolerance.
- The changing nature of the English language is best displayed through an examination of its history.
- Many of its complexities and peculiarities can be clarified by a knowledge of its development.
- A study of the history of the English language develops an appreciation of its beauty, richness, and flexibility.

THE GRAMMAR PROGRAM

GRAMMAR AS IT RELATES TO COMPOSITION

Students should be able to develop sentences according to the basic patterns introduced during their years in junior high school. In order to ensure reinforcement of previously learned concepts, and to provide a solid background for the assimilation and application of new linguistic accretions, some systematic review of the process of predication will be necessary.

The basic patterns for English sentences are a predication with a noun phrase, a complete subject, and a verbal phrase, a complete predicate. A sentence is a grammatically complete construction; it does not need the help of other constructions to make the grammatical meaning clear, though its total meaning may lean heavily upon the context in which it appears.

Coordination

The concept of coordination should be presented as a means of expanding basic sentence patterns and of reducing predication. Mastery of the concept of coordination and its functions will not only enable students to make effective changes within individual sentences, but will ultimately enable them to alter sentences within paragraphs, and paragraphs within complete compositions in order to achieve the most desirable effect.

A brief review of the three simple stages of coordination: in the predicate, in the subject, and in the compound sentence, should strengthen the foundation for the learning of new concepts of coordination. Working with basic sentence patterns or kernel sentences, the teacher should illustrate the simple transformations that convert immature, "empty" sentences into

larger units that are more effective. For example:

(Predicate)	The president spoke vigorously. He studied diligently. He defeated his opponents.	The president spoke vigorously, studied diligently, *and* defeated his opponents.
(Subject)	Honesty is a desirable trait. Charity is also a desirable trait.	Honesty *and* charity are desirable traits.
(Sentence)	John is carefree. Samuel seems worried.	John is carefree, *but* Samuel seems worried.

Compounded predicates need not be of the same basic pattern. (Paul Roberts, in his book *English Sentences*, presents an adequate treatment of a variety of patterns in compounding predicates.)

(Predicate)	John caught the pass. John became a hero.	John caught the pass *and* became a hero.
(Predicate)	Mary gave a smile. Mary paid me the money.	Mary gave me a smile *and* paid me the money.
(Subject)	Bill worried about the chemistry exam. Marie worried about the chemistry exam, too.	Bill *and* Marie worried about the chemistry exam.
(Sentence)	The police expected trouble at the football game. Everyone behaved very well.	The police expected trouble at the football game; *however*, everyone behaved very well.
(Sentence)	Jane thought her dress was too long. All her friends admired it.	Jane thought her dress was too long, *yet* all her friends admired it.

After sufficient background in the principles of coordination has been established, the teacher will review and extend the application of correlative conjunctions through a series of sentences such as the following:

You may keep it, *or* you may throw it away.

He decided to leave at dawn, *for* he has many miles to ride.

Stanley was charming and courteous, *yet* there was something strangely repulsive about him.

Sentence connectors or conjunctive adverbs (*therefore, however, moreover, nevertheless, furthermore*) are different because they move around in the second pattern and conjunctions and subordinators do not:

Sentence pattern; *therefore*, sentence pattern.

Sentence pattern; sentence *therefore* pattern.

Sentence pattern; sentence pattern *therefore*.

It is normal in English to say:

The men went away; *therefore* the boys were noisy.

The men went away; the boys, *therefore*, were noisy.

The men went away; the boys were noisy, *therefore*.

At some convenient point, according to the discretion of the individual teacher, some attention should be given to the similarities and differences of coordinating conjunctions and conjunctive adverbs. The conjunctions (*but, and, or, nor, yet,* and sometimes *so far*) are all limited in one or more ways and are grammatically equivalent. They are certainly words but also operate as function words.

Appropriate punctuation will be taught as needed in the development of coordinate structures (items in a series, compound sentences, etc.). (For additional guidelines on the teaching of punctuation, consult the *Speaking and Writing* program of this curriculum, pp. 158-296.)

Students will be taught to recognize coordination as a generative or enumerative principle of the language that provides them with a means of joining like structures: two NP's (noun phrases), two VP's (verb phrases), two adjectives, or two relative clauses.

To demonstrate that there is a relationship between structure and meaning, the teacher will attack the compound sentence from the standpoint of rhetoric, the ultimate goal being to inductively teach students how to make effective choices from among the various patterns of compound sentences. The following are sample sentences for analysis:

Clause #1 , coordinating conjunction *Clause #2* .
No special plans were made for the party, but everyone had a good time.

Clause #1; *Clause #2* .
Hard physical work strengthens the body; this fact was discussed by the young recruits.

Clause #1; sentence connector, *Clause #2* .
David's beard was magnificent to behold; *however,* it was unfortunately not very comfortable.

Once the principle of coordination has been firmly established through inductive methods of instruction, grammatical parallelism and faulty coordination may be attacked with a degree of confidence. Teachers will help students recognize and analyze the numerous examples of faulty parallelism and coordination that occur in their own usage and in that of their peers. Notice this example, "John was young, vigorous, and with a love of adventure" in which the phrase is not structurally coordinate with the adjectives. Another example would be, "Symbols of success for modern youth are strength, belonging to a group and to gain respect of companions." where nouns and phrases have been mixed. Faulty constructions such as these will be minimized, and ultimately eradicated, by giving students practice in reconstructing the kernel sentences from which the transform has been derived:

John was young.
John was vigorous.
John loved adventure.
} John was young *and* vigorous, *and* loved adventure.

Subordination

A student's mastery of subordination is a necessary prerequisite to his comprehension of the transformational-generative process of language. Since mature prose is characterized by the use of reductions of predications to subordinate clauses, phrases, and single words, the study of sentences employing these transforms is an important segment of grammar above the level of basic sentence structure. Through this kind of analysis the most effective integration of grammar with composition is attainable.

To initiate subordination the teacher will review inductively how two or more kernel sentences can be transformed into one larger sen-

tence which expresses more exactly the relationship of ideas. The following are illustrations of how relative clause transformations operate:

I saw a man The man was running away.	I saw a man *who* was running away.
Mary had a poodle. It bit the mailman. Her father would not let her keep it.	*Because* Mary's poodle bit the mailman, her father would not (wouldn't) let her keep it.
No one opposed Henry's election to the club. This fact surprised him.	*That* no one opposed Henry's election to the club surprised him.

The teacher will recognize this stage of the instructional process as an opportune time for extending and enriching the students' understanding of subordination; this may be achieved by emphasizing other transformational constructions: participial phrases, prepositional phrases, appositives, sentence modifiers, and absolute constructions. These, too, will be developed inductively with numerous examples from teacher-selected student themes. These themes may be mimeographed and distributed for discussion in a senior high school class. Samples of student writing, the admirable and the superior, the colorless and the average, the incorrect and the incomplete, can all be utilized in the inductive approach to composition improvement. Here, much use may be made of the overhead and opaque projectors, along with the chalkboard and other visual aids materials. The exact procedure in each situation will be determined by the individual teacher. This approach is to be followed with some illustrative concepts selected from literature which could be distributed to students, for it is no nominal achievement when, in the process of learning, this kind of correlation between types of subject-matter occurs. (Of course, in making use of student themes, no names should be used.)

Participial Phrases

"And the plowboy, loitering homeward on a still summer evening, has often fancied hearing his voice at a distance, chanting a melancholy psalm tune among the peaceful solitudes of Sleepy Hollow."

(Washington Irving)

"They walked beside a fence massed with honeysuckle and Cherokee roses and came to a gate swinging open between two brick pillars."

(William Faulkner)

"He scrambled upon a wee hill and watched it sweeping finely, keeping formation in difficult places."

(Stephen Crane)

Prepositional Phrases

"At the door of one of the school buildings, I heard a secretary say, 'They are waiting for you, Dr. Carver.' "

(James Childers)

"With a rush and a roar, a stink of gasoline and burning oil, orange flames and black smoke, the contraption thunders by."

(Paul Gallico)

"They were turning, the light at the wing tip swinging in a graceful line across the black limits of the airport."

(John Ferrone)

Appositives

"John Hull also was pleased with Sewell, especially as the young man had courted Miss Betsy out of pure love and had said nothing about the wedding portion — the money that a bride's father customarily gave with the bride."

(Nathaniel Hawthorne)

"We made the acquaintance of this Darwinian madonna on a breezy Saturday of brilliant sun and cool shadows, a day for shoeshines, a day for walking."

(E. B. White)

Absolute Constructions

"She sat surrounded by packages, an orchid

corsage pinned to her dress above her left shoulder, the petals fluttering with her movements."

(William Faulkner)

"The assistant manager fussed over him, wiping a cut on his leg with alcohol and iodine, the little stings making him realize suddenly how fresh and whole and solid his body felt."

(Irwin Shaw)

Sentence Modifiers

"Before the Pilgrims landed at Plymouth, we were here. Before the pen of Jefferson etched across the pages of history the majestic words of the Declaration of Independence, we were here."

(Martin Luther King, Jr.)

"It had been raining for a long time, a cold rain falling out of iron-colored clouds."

(James Thurber)

"The lines around his mouth and at the corners of his eyes and across his forehead were deep and exact, as if they were cut in dark wood with a knife."

(W.V.T. Clark)

Parallel Structure In Sentences

Students can be led to perceive that any of the various structures used in groups of two or more contribute to parallel structure. This stylistic form makes possible reduction of repetition and expansion of style and variety in sentence structure.

A knowledge of parallel structure may be acquired inductively through the study of clauses, participles, appositives, infinitives, and absolute constructions in literature.

Clauses

"I want to say, on behalf of my countrymen, who live many miles away on the other side of the Atlantic, who are far distant from you, that they take the greatest pride that they have been able to share with you, even from a distance, the story of the last eighteen years."

(John F. Kennedy)

This recognition of parallel structure as a means of expressing more ideas within the structure of a single sentence leads ultimately to recognition of the paragraph developed by a sequence of parallel sentences. The passage below is an example of this concept:

"Like you, I have often wondered how we can hope to solve the problems of maintaining our alliances, of meeting the communist economic and scientific offensive, of extending a helping hand to the peoples now searching for national independence, of standing firm against aggression anywhere, if we can't mobilize our domestic resources to meet the needs of day-to-day work and living. We are not concerned just with the new low-income and minority ghettos in some cities, not just with real-estate values in the downtown central business districts, nor the bedeviled commuter, nor the costly, growing traffic congestion, nor the general offensiveness of the urban sprawl. The deficiencies in our schools and communal services, like parks, playgrounds, hospitals, and the ugly outcroppings of juvenile violence, are all pleading for attention and are all part of the broader task of revitalization and reinvigoration of the city as a way of life."

(Adlai E. Stevenson)

The difference between a sentence which has a bare style with a thin texture, and one which has a rich mature style with a dense texture, lies primarily in the addition of phrasal and clausal modifiers.

Phrasal Groups (Using Participles)

"The wind was down to earth and continual, flapping the men's garments and blowing out the horses' tails like plumes."

(Walter Van Tilburg)

"He could sail for hours, searching the blanched grasses below him with his telescopic eyes, gaining height against the wind, descending in mile-long, gently declining swoops when he curved and rode back never beating a wing."

(Walter Van Tilburg)

Appositives

"Drinking his morning coffee, he listened to the early noises, the chink of milk bottles on the doorstep, the whir and whiz of a telephone dial in the next apartment, and the reverberating snore of a sand-blaster already at work."

(Thomas Wolfe)

"The goal of the scholar is creative discipline, a control of his material, an attitude of suspended judgment, an impartial appraisal of the facts, and a conclusion dispassionately arrived at."

(Thomas Wolfe)

"He was surrounded by wide slanting shelves of fruit and vegetables, smelling of the earth and morning — great crinkled lettuces, fat radishes still clotted damply with black loam, quill-stemmed young onions newly wrenched from gardens, late celery, spring potatoes, and the thin rinded citrus fruits of Florida."

(Thomas Wolfe)

Infinitives

"I went to the woods because I wished to live deliberately, to confront only the essential facts of life, and not, when I came to die, to discover that I had not lived."

(Henry Thoreau)

"My purpose was to sketch the genesis and to set in some crude historical perspective on the world scene, and then to attempt to defrost a tiny segment of the opaque window through which we see others and others see us."

(Somerset Maugham)

Absolute Construction

"Manuel swung with the charge, sweeping the muleta ahead of the bull, his feet firm, the sword following the curve, a point of light under the arcs."

(Ernest Hemingway)

The following sentences may be used by the teacher to reinforce the concept and use of parallel structure in writing. It is valuable to make this assigned material as an extension of the class discussion after the initial use of examples from professional authors.

- If you think you can make it, if you think the distance is not too great nor the ball too slippery, I'll let you try a field goal.
- I knew that he was frequently absent from school and that he often grumbled about the administration, but I did not think he would shoot anyone.
- Instinctive serenity softened her black eyes, shaped like almonds, set far apart, and tilted a bit endwise.
- He thought it easier to listen to news on the radio than to read the papers.
- "In any weather, at any hour of the day or night, I have been anxious to improve the nick of time, and to notch it on my stick, to stand on the meeting of two eternities." (Henry Thoreau)
- When his country was in need, to be a reformer was as important to Milton as to be a poet.
- "Read not to contradict and confute, nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider." (Francis Bacon)
- Looking out the window, the farmer saw his landmarks, a woodlot, a cornfield, a fence line, to define his boundaries.
- "I heard music, just a broken bar, then another, finally a melody, faint and sweet."

(Lyle Saxon)

- I had always thought that *diocese*, a word which my father was always using, came from Spanish *dios* and *-cede* from Latin, so that it meant "given by God," but I now find that it has a humbler origin in the Greek word, *diokein*, meaning "to keep house."

The teacher will develop additional exercises that provide the student with practice in employing the structure of parallelism to achieve clarity, emphasis, and economy in sentence structure through the use of balance and antithesis.

Repetition, if skillfully handled, can help the writer achieve the emphasis, coherence, and balance essential to effective prose. Typically, parallel sentence structure goes hand-in-hand with repetition for an insistent effect or for antithetical contrast of meaning. (Antithesis has been explained as the contrast of two ideas by using words of opposite meaning in consecutive clauses or phrases, striking contrast, or direct opposites.)

The following sentences will be useful as literary examples of the use of parallelism by mature writers and in illustrating the relationship between structure and meaning. (Consult Hans Guth's book, *English Today and Tomorrow*, Prentice-Hall.)

- "The general principles of any study you

may learn by books at home; but the detail, the color, the tone, the air, the life which makes it live in us, you must catch all these from those in whom it already lives." (John Henry Newman)

- "No awards for gallantry had come, or were to come my way; but I was never entitled to certain medals and ribbons. I never applied for them, I was never sent them; I have never had them."
(J. B. Priestly)

It is in the author's handling of such elements as *repetition* and *parallelism* that the difference between ease and weightiness of style becomes more readily apparent. Notice the sustained parallelism in the following sentences:

- "We are all prompted by the same motives, all deceived by the same fallacies, all animated by hope, obstructed by danger, entangled by desire, and seduced by pleasure." (Samuel Johnson)
- "If a life be delayed till interest and envy are at an end, we may hope for impartiality, but expect little intelligence; for the incidents which give excellence to biography are of a volatile and evanescent kind."
(Samuel Johnson)

Reduction

Reduction is the technique by which bulky sentences are made compact and effective. Reduction can be achieved by changing a clause to a phrase, or a phrase to a single modifier:

Clause:	We live in a house which has high ceilings.
Phrase:	We live in a house with high ceilings.
Phrase:	One of the players on the Detroit team was hurt.
Word:	One of the Detroit players was hurt.
Clause:	The men who drive the buses are on strike.
Word:	The bus drivers are on strike.
Clause:	The class elected Josephine, who is my closest friend.
Appositive:	The class elected Josephine, my closest friend.

Same subject:	The men arrived at the camp late, and they went right to bed.
Reduced:	The men arrived at the camp late, and went right to bed.
Same subject:	The tires are wearing thin, and they will soon be useless.
Reduced:	The tires are wearing thin and will soon be useless.
Reduction of predication in a multiclause sentence:	This handbook for young recruits indicates where the main armies are now encamped and it tells in secret code what garrisons are undermanned.
Revised:	This recruits' handbook tells where the main armies are encamped, and in secret code, what garrisons are undermanned.

The teacher, inductively, should lead the student to a greater awareness of the stylistic and rhetorical implications of the "there" transformation, the passive transformation, and the use of the active and passive voice in writing. Exercises should be provided so that the student may gain an understanding of when and where the "there" and passive transforms may most effectively be employed. These exercises would, most profitably, be developed in paragraphs so that the student may gain an understanding of the effect of the "there" and passive transforms on paragraph coherence.

Summary

Although the intuitive sense of the sentence does not change, ways of combining words alter in accordance with periods of time and individual usage.

The following two sentences offer an opportunity for some consideration of contrasting "period styles":

- "The summer soldier and the sunshine patriot will shrink from the service of his country; but he that stands it now, deserves the love and thanks of man and woman." (Thomas Paine, 1776)
- "We have had and probably we must expect for a long time to have dangerous and im-

placable enemies. But if we are to revive and recover and are to go forward again, we must not look for the root of our trouble in our adversaries. We must look for it in ourselves. (Walter Lippman, 1954)

STRUCTURAL EXPANSION AND ITS RELATION TO COMPOSITION

One of the chief objectives of the senior high school curriculum is to help students achieve a high level of proficiency in the structuring of syntactical elements, manipulating linguistic structures of varying sizes and types in order to render communication more precise. After completing junior high school, students will understand thoroughly the layered relationship of linguistic structures, that is, they will understand the relation of sound to form and of both sound and form to meaning. By the end of the elementary grades they understood how sounds form words, although in English there is not always a one-to-one correspondence between pronunciation and spelling. At the junior high school level the concept of language as a structurally layered phenomenon was expanded to show that grammar is a system of language used to show how words are grouped into meaningful units called syntax, and that sentences are made of units of syntax called immediate constituents.

In order to thoroughly describe a linguistic construction, the teacher will predict and explain its possibilities of occurrence in larger structures. Professor Kenneth L. Pike in his theory of "tagmemics" implies that the teacher is not only concerned with isolated sentences out of context, but also with sentences as they appear in paragraphs, essays, and other larger elements. Professor Francis Christensen in his "Generative Rhetoric of the Sentence," reveals how sentences are composed of elements of coordination, subordination and a combination of the two. Christensen sees the sentence from the standpoint of a generative or productive rhetoric, that is, sentences are expanded basically through the process of addition. In order to demonstrate the layer-like structures of the English sentence, Christensen analyzes sentence patterns in the following way:

_____(MC)
_____(NC)
_____(Abs)
_____(PP)
and
_____(AC)
_____(AC)
_____(PP)
_____(RC)
_____(MC)

These entities come one after another in the indicated sequence to create a particular sentence type. These are by no means, of course, the only basic types that students and teachers will be able to find. The symbols used to indicate sentence kernels and their additions are: MC, main clause; RC, relative clause; SC, subordinate clause; NC, noun cluster; VC, verb cluster; AC, adjective cluster; Abs, absolute (VC with own subject); PP, prepositional phrase.

Just as the sentence can be viewed as a combination of coordinate and subordinate elements, so may the paragraph be analyzed as a combination of sentences that are joined in much the same way as sentence elements are connected. In another work, "A Generative Rhetoric of the Paragraph," Christensen shows that the principles used in analyzing the sentence are also applicable to the paragraph. He shows how paragraphs are made up of structurally related sentences. The topic sentence of a paragraph is comparable to the base clause of a cumulative sentence, that is, it is the sentence to which all others in the paragraph are related in some way. The topic sentence is nearly always the beginning sentence of a paragraph sequence. (See "Illustrations of Teaching," page 430, for examples of the structure of the *coordinate sequence pragraph* and the *subordinate sequence paragraph*, respectively, as well as for examples of *mixed sequences*.)

VOCABULARY BUILDING

A conscious study of vocabulary should be a continuing activity at all grade levels. It has been said that a knowledge of 3000 words gives an understanding of 95 per cent of the most frequently used words, that another 2 per cent can be acquired by using derivations of these, but that to increase a vocabulary only 1 per cent more means adding 6000 more words. Teachers will want to provide reading and environmental opportunities wherever possible to aid students in this aspect of language study.

To study root forms and etymologies of words, students may prepare a list of symbols and abbreviations used in standard dictionaries. These can be discussed in class. Words with interesting etymologies (bugle, bonfire, check, curfew, lilac, etc.) can be assigned for student reports.

The mastery of derivations — prefix, suffix, and root forms — provides the key to unlocking the meaning of the extensive vocabulary of English. A helpful exercise can be developed through the use of James I. Brown's "The Fourteen Words" from which the following was extracted:

The Fourteen Words
Keys to the Meanings of Over 14,000 Words

Derivations

Words	*Prefix*	*Common Meaning*	*Root*	*Common Meaning*
precept	pre-	before	capere	take, seize
detain	de-	away, from	tenere	hold, have
intermittent	inter-	between	mittere	send
offer	ob-[of-]	against	ferre	bear, carry
insist	in-	into	stare	stand
monograph	mono-	alone, one	graphein	write
epilogue	epi-	upon	legein	say, study of
aspect	ad-	to, towards	specere	see
uncomplicated	un-	not	plicare	fold
	com-	together with		
nonextended	non-	not	tendere	stretch
	ex-	out of		
reproduction	re-	back, again	ducere	lead
	pro-	forward		
indisposed	in-	not	ponere	put, place
	dis-	apart from		
oversufficient	over-	above	facere	make, do
	suf-	under		
mistranscribe	mis-	wrong	scribere	write
	trans-	across, beyond		

Words may be defined by the use of synonyms. A fairly common word such as *dictate, eager,* or *free* may be taken from students' reading or environment. Students could suggest various words to be used as synonyms. These may be thoroughly discussed for their adequacy and for their connotational shades of meaning. *Dictate,* for instance, could mean *prompt, suggest, enjoin, order,* or *command.*

Teachers may lead students to define words by analysis. Even slow learners can learn to distinguish the class of a word (like qualities) and the differences which make up the special qualities of words within a class. One teacher asked each student to draw a sketch of a "table." He emphasized that these would not be judged on the basis of their artistic merit. After a short period of time, he collected the sketches and showed the students 29 different concepts of "table." It was only a short step from this to the class, "furniture," in one direction, and the differentiation, low, round, dark walnut coffee table, in the other. Since definitions by analysis focus on the specific referent, this kind of device could prove helpful in examining words with emotional connotations as *truth, democracy, beauty,* and *justice.*

Defining words by analogy is an interesting and profitable vocabulary activity, particularly useful in familiarizing a class with abstractions. For example, the teacher might set up an exercise similar to this one:

Ignorance is to knowledge as ____ is to ____. The class is asked to supply words to fill in the blanks in the pattern, such as "novice" and "veteran."

Songwriters often employ nonsense words that require the use of many clues to facilitate communications. A teacher wrote "supercalifragilistic" on the board. After his students discovered how to pronounce the word, he asked them to look for methods of defining it. The students were asked questions like, "Can you find the root?" "What are the affixes?" "In what class would you place it?" "What synonyms could you use in its place?" As soon as a student asks, "How was it used in the song?" definition by context becomes possible.

To define by context, students compose a paragraph in which a single nonsense word is used in various contexts that provide clues to its meanings. The class might be asked to define the nonsense word on the basis of the contexts in which it is used. Students may identify (orally or on paper) the particular qualities or clues in the paragraph that gave them the meaning of the word.

An important derivative of vocabulary study is the increased facility students can achieve in practicing and using the ultimate reduction of predication to a word or word-construct (i.e., a hyphenated or compound word). A means to this achievement would be to have students note the circumlocutions necessary to express the meaning of a new word learned and to note the syntactic efficiency that knowledge of the new word provides. For example, the teacher might use the following sentence: Mrs. Jones bought a vase which could not be broken into small pieces. This contrast with the reduction in predication is achieved by the use of a single word: Mrs. Jones bought an unbreakable vase.

SEMANTICS

Semantics, perhaps more than any word in the English language, should decry having a definition that would affix a label to it. The very nature of semantics, its insistence on context, and its practice of multiple definition, cautions us against pat definitions. Nevertheless, holding these cautions in our minds, we say that semantics is the study of meanings of words or "the meaning of meaning."

To prescribe an exact time for introducing elements of semantics in the classroom would be impossible. Concerning matters of this kind, each teacher will want to use his own discretion and ingenuity. It is generally agreed, however, that certain applications of seman-

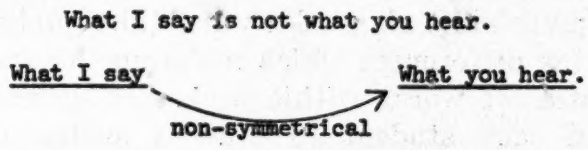
tics, valuable to high school students and easily within their grasp, arise naturally and should be introduced as the various aspects of English are studied.

Let us take a brief look at three key concepts of semantics which identify the nature of language as it is used to communicate:

- Language is a set of symbols; words are not things — words stand for the things that they represent.
  The relationship of a map to a territory is similar to that of words to the things they represent. Language statements by themselves are static and remain as mute as the day they were written. The 1920 road map is static as a language statement out of the past. People, things, and conditions change; therefore, reality changes. No student should be considered a failure this year merely because his cumulative record (an old "road map") implies poor performance in the past.

- Communication demands like referents for both speaker and listener. Similar words or patterns in our language do not necessarily have the same referents at different times.
  On page 314 of his book, *Language in Thought and Action,* Hayakawa states, "The meanings of words are not in the words; they are in us." On page 25 of the same book, Hayakawa refers to the changing referent about the symbol which suntanned skin portrays now in comparison to four or five decades ago. During the early part of this century, a deeply tanned skin was indicative of a life spent in farming and other kinds of outdoor labor. Women, in those days, went to a great deal of trouble shielding themselves from the sun with parasols, wide hats, and long sleeves. Today, however, a pale skin is indicative of confinement in offices and factories, while a deeply tanned skin suggests a life of leisure — of trips to Florida, Sun Valley, and Hawaii. Hence, a sun-blackened skin, once considered ugly because it symbolized work, is now considered beautiful because it symbolizes leisure. Connotations of words, in varying periods of time, may change from favorable to unfavorable, or vice versa. Think of words such as politician, undertaker, mortuary, Model A, and syndicate, to name only a few.

- Meaning is influenced by the intention and attitude of the speaker and listener. The process of communication is social because at least two people are involved; it is symbolic, as we have already noted, and it is indirect. This indirect element of communication is another name for the "non-symmetrical" process.



  The entire process of communication is modified by the context of the situation. In any situation the sender consciously or unconsciously projects his feelings into what he says; the listener reads his feelings into what he hears. I might be saying more than what you hear, and I might be saying less than what you hear. Communication, then, is not a one-to-one process.

The three semantic concepts just mentioned — what is said, what is heard, and the non-symmetrical process between speaker and listener — will be more vivid and meaningful to the student if these concepts are enlarged upon through various activities.

Dogma, dogmatic statements, and situations involving those who "know" the answers relate directly to the first concept. Perhaps an arrangement can be made with the history department or teacher of history to arrange assignments as part of a unit to be credited to both areas — semantics and history. This historical blend will add considerable enrichment after the student is motivated to find examples from history itself. Many foolish mistakes and faulty judgments recorded in history hinge to the false premise that "map equals territory." (Referring to Francis P. Chisholm's book, *Introductory Lectures on General Semantics,* pp. 2-3, may prove helpful.) One of Chisholm's many applicable examples is the following: "The history of our culture is filled with exploded dogmas about which dogmatists were once dogmatic. For example, in the early 1800's, when railroads were first seriously proposed,

some people were so sure that the human frame could not stand the terrific strain of hurtling over the earth at 20 miles per hour, that they formed a society to prevent the building of railroads."

Hayakawa's *Language in Thought and Action,* mentioned previously, could serve as a motivating device for teachers of English. (Refer to "Maps and Territories" in index; example here is cited from pp. 33-34.) "The Ukranian delegate charged Greece had anti-democratic motives in wanting to demilitarize the Bulgarian border. Phillip Dragoumis, Greek undersecretary of foreign affairs, tartly replied, 'Democracy is a Greek word and Greece knows better than anyone else how to interpret it.' " This quotation serves as another applicable example of dogma.

Completion of assignments such as the following will help students understand the concepts of semantics:

- Present the situation of two individuals from different parts of the world identifying things with different words.

  Referring to Jean Malmstrom's book, *Language in Society,* could prove helpful At the beginning of Chapter V, "Many Languages — One World," we find the following comment which is expanded in the chapter:

  > "Language serves two functions in society and it performs these functions simultaneously. First, it mirrors the society it serves, reflecting its problems, needs, and values. Second, it maps the culture of the society it serves, dividing up man's experience in various ways. People tend to comprehend the universe in terms of the divisions worded into their native language. Therefore, true understanding of a foreign tongue demands more than the ability to translate word for word. It requires some understanding of the total culture."

- Present an assignment or project involving a situation between two individuals from different parts of the world/country identifying ideas/abstractions with the same word but meaning something different.

  Languages differ in the way they recognize certain phenomena and ignore others, thereby reflecting the society they serve. In each society some things are more important than others. In our own society, automobiles are very important; therefore, we have a tremendous vocabulary for discussing cars, their uses and parts. The different words (language maps) show the essential facts about this society; other societies lack the varied words pertinent to automobiles. Still other societies lack a separate word for the mother concept, or they may have more than one word for the concept of brother or "brotherness." The varied words for brother may be associated with his personal characteristics or his place in the familiar hierarchy, such as: older, younger, oldest, or youngest.

  Another helpful reference for this type of project would be the *I.L.A. Bulletin* (International Language for Aviation). This bulletin consists of 800 words and is printed by the U.S. Federal Aviation Agency.

  On page 131 of Malstrom's *Language in Society,* an example is given about coffee in France. Coffee that is so strong and black that it is almost bitter would be considered poor by us. Frenchmen, however, consider this kind of coffee as being "good." We can easily learn *bon,* the French word for *good.* We would be foolish to expect a waiter in a Paris restaurant to bring us coffee that is *bon* and get coffee that is *good* — to our taste. The Frenchmen's map of goodness differs from ours in the area of coffee. The meaning of *bon* when applied to coffee resides in the society, not in the dictionary.

- A project to recognize regional expressions will compare individuals from different parts of the country as they identify the same thing with different words.

  Studies have already been made in various areas of the Atlantic Seaboard, but a careful study of the Middle West is still to be completed. Raven S. McDavid, Jr., Associate Professor of English, at the University of Chicago, is currently working with

the middle west survey. Here are a few of the 150 examples. How would you answer some of these?

- Time of Day: quarter before eleven, quarter of eleven, quarter till eleven, quarter to eleven, 10:45.
- Heavy Iron Utensil for Frying: creeper, fryer, fry pan, frying pan, skillet, spider.
- Paper Container for Groceries: bag, poke, sack, tote bag, toot.
- Road with Bituminous Surface: blacktop, oiled road, pavement, hard-surface road, surface-treated road, macadam road, tarvia, tarvia road, tarvy.
- A Short Distance: (just) a ways, a little piece, a piece of way, a little way, a little ways.
- Fried, Round, Flat Cakes Made with White Flour: buttercakes, flannel cakes, flap jacks, flitters, fritters, pancakes, griddle cakes, hot cakes, slapjacks, wheat cakes.
- Insect that Glows at Night: fire bug, firefly, glow worm, lightning bug.
- Obstinate: bull-headed, contrary, headstrong, ornery, otsny, owly, pig-headed, set, sot, stubborn.
- Animal with Strong Odor: polecat, skunk.
- Name for Gentle Sound Made by Horses at Feeding Time: laugh, neigh, nicker, whicker, whinny, whinner.
- Examine language of the past (Chaucer, Shakespeare) to show that language (words) changes in meanings. (This kind of activity is also useful in teaching innovation in structure and syntax.)

  In Chapter III of *Language in Society*, Mrs. Malstrom uses the "Lord's Prayer," as it was written in the Middle English of the thirteenth century, as an example in comparing the periods of English. It is very noticeable how much closer to Modern English this example is than the previous one from Old English also shown in this book.

Fader oure þat art in hevene, i-halwed bee þi name.
Father our that art in heaven, hallowed be thy name.
I-cume þi kingreiche, y-worthe þi wylle also is in hevene
Come thy king-realm, become thy will as is in heaven
so be on erthe.
so be on earth.
Oure iche-dayes-bred gif us to-day.
Our each-day's-bread give us today.
And forgif us oure gultes, also we forgifeth oure gultare.
And forgive us our guilts, as we forgive our guiltors.
And ne led ows nowth into fondingge, auh ales ows
And not lead us not into temptation, but deliver us
of harme. So be hit.
from harm. So be it.

- Examine language (words) within the students' life span to show that meaning has changed for him, as he has changed (relative size, attitudes reflected in words), or that the object has changed (he uses different words in reaction to the object, i.e., use of "hot" in "hot number" and "cool" in "cool, man cool").

  A few examples of the current idiom being used by senior high school students in the central Wisconsin area and among college students at an Iowa college are the following:

Older Idiom	*Newest Idiom (Mid-1966)*
strange, different	out of it
car, "tin lizzie"	heap
can dance, "cut a rug"	kicks in
bookworm	booker
looks good (a girl)	nice bod (short for body)
smoothy	mover
drinker	alchie
tomboy	amazon
way out	null set
high school dropout, "hood"	grease
out of his mind	out of his spleen, out of his guard
it's a snap	it's a breeze
eating, "feed your face"	feed your face
slowdown, "cool it," "can it"	cool it, can it

A project to collect idiomatic words and expressions from your students will, no doubt, show contrast and similarity to the list above. It is interesting to note that a few expressions remain in vogue while most of them exist only for a short duration. Such is the ontogeny of one of the branches of language development.

- Advertisements may be collected and analyzed to show the unconscious assumptions that are used in the language of advertising. The student will gain deeper insight into the denotative and connotative interplay of word meanings, the media of advertising skill.

Three excellent sources that will offer much enrichment in the way of preparation are: Hayakawa's *Language in Thought and Action*, pp. 269-276; Chisholm's *Introductory Lectures in General Semantics*, pp. 10-12; Packard's *Hidden Persuaders*.

- Discussion and written analysis of literary selections to illustrate their use of words showing symbolism and its contemporary intention (historically, at time of writing) would be semantically beneficial. A deeper insight will be gained in realizing how writers use language and how it is used to create meaning through tone and mood.

Again we may refer to Hayakawa's book, *Language in Thought and Action*, Chapter VIII, "The Language of Effective Communication." Its facility of reading with its compactness of style makes this chapter a quick and expedient source for preparing a unit or assignments in literary discussion.

A few of the key ideas, mostly from this chapter, are these:

- Words will shift in meaning as a result of their connotative and denotative meanings. A word that is used (more than once) in a single passage may have a different meaning when it is repeated. The varying meaning in statements will depend upon the varying contexts: time, place, people, and situation.
- Often when reading or listening, we stop being critical and allow ourselves to feel as excited, sad, joyous, or angry as the author wishes us to feel.
- If the author is a man to be trusted, there is no reason why we should not enjoy ourselves by freeing our emotions in this way now and then.
- Being habitually gullible and complacent concerning literary and rhetorical matters is a debilitating habit.
- Some people never listen to what is being said, since they are interested only in what might be called the gentle inward message that the sound of words gives them.
- Metaphor, simile, and personification are among the most useful communicative devices. Their quick, effective power often makes unnecessary the inventing of new words for new things.
- Review of terms: metaphor, simile, and personification.

  Metaphor: a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in

place of another by way of suggesting a likeness or analogy between them. Example: "He was a lion in battle." This is distinguished from simile by the absenceof words of comparison, such as "like" or "as."

Simile: a figure of speech by which a thing, action, or relation is likened or explicitly compared, often with "as" or "like," to something of a different kind of quality. Example: "My love is like a red, red rose." (Robert Burns)

Personification: the representation of an inanimate object or abstract idea assigned to human traits. Example: "This mad sea shows his teeth tonight; He lifts his teeth as if to bite . . . ." (Joaquin Miller)

Varying degrees of conflict (within ourselves) is the result when metaphors, similes, and allusions are used with an inappropriate reference to the subject at hand. This is a more complex device, upon which much of humor, pathos, and irony depend.

The ability to use the dictionary is important; the student must recognize, though, that the dictionary may not always be useful, for the selected definition must fit the context of the word.

Living other people's lives through the reading of books, means a symbolic experience — sometimes called vicarious experience.

Suggested Activities for the Application of Semantic Concepts

The following activities will be helpful to the students in developing greater ability in evaluating the spoken and the written language when it is necessary. Gain will also be made in making language work more effectively for them as they speak and write.

- Vast numbers of magazines are obtainable at community newsstands, and many of these are readily available at subscription rates. A worthwhile experience for students would be to evaluate and discuss different magazines and their levels of appeal, i.e., in terms of their subject matter and styles of expression.

Again, we refer to Hayakawa's *Language in Thought and Action*. On pages 128-130 of this book, three classes of magazines are recognized: the "pulps," the "slicks," and the "quality" groups. The writers of the "slicks," the mass appeal magazines, rarely rely on the reader's ability to arrive at his own conclusions. In order to save any possible strain on the reader's intelligence, the writers make the judgments for us. The tendency with the "quality" group is to rely a great deal on the reader, to give no judgment at all when the facts speak for themselves. Sometimes facts are not given with every judgment, and the reader is free to make his own judgment if he wishes to do so.

- Examine words used in a series of sentences. Each sentence of a series has a different meaning. Give the meaning of each repeated word and explain how the particular meaning was apprehended.

  The following is an example of a set of sentences; the word common to all of them is *engage* (present or past tense). The word *engage* is used here with all ten different meanings:

  - He *engaged* his all to a successful mission as courier for the President.
  - Mr. Smith had *engaged* himself to be responsible for his partner's share of the mortgage.
  - Early American statesmen did not wish to have our nation *engage* in affairs of foreign nations.
  - She *will be engaged* in doing chemistry problems during her spare time.
  - Grandfather bought a doll for the little girl after she *had engaged* his affections.
  - The two jealous bandits grabbed their rifles and *engaged* each other in battle.
  - The battling stags *engaged* their heavy antlers and seemed deadlocked in their attempt at striving for mastery.
  - Jane is wearing a diamond ring as a token of *being engaged*.
  - She *will engage* the efforts of a private detective to find her missing husband.
  - The large gears *engaged* and the generator began to revolve.

- Assign the writing of one-sentence definitions of five words representing varying

degrees of abstractness, such as "ball," "horse," "home," "liberty," and "justice." The result for each student will be five definitions, or a sentence defining each word. Use these sentences as a means of exploring other meanings of the words.

- Supply as many meanings as possible for a word or group of words. Simple words, such as "walk," "run," "train," "tie," and "will" are better for this procedure than more complex words because they have acquired more meanings that are commonly used.

- Compare statements by prominent personalities from different backgrounds and occupations as an exercise in analyzing context and impact. This activity could become more extensive if applied to broader subject areas. (The Department of History, for example, or the individual teachers within this department.)

  "We have nothing to fear but fear itself." — President Franklin D. Roosevelt. Analysis: *fear* is only a map (a symbol) and not the real territory itself. Note: it will be noted that emotive language and word inference help to produce the desired effect in this type or writing.

- Compare the effect of oratorical and literary language upon different students. Notice how word inference and word connotation cause different reactions. Here are a few ideas that may prove very helpful:

  - Listen to the selection from *Beowulf* in Old English, selections from the *Canterbury Tales* in Middle English, *Hamlet* in Elizabethan English, the *Gettysburg Address* in the style and tone of Lincoln's day. To make the comparison more vivid these selections could also be rendered in Modern English. Phonograph recordings of this collection of contrasting dialectal examples are purchasable through the National Council of Teachers of English (Stock No. RL-20-7). "A Thousand Years of English Pronunciation" is another National Council recording illustrating the obvious phonologic and syntactic changes in the English language. Helge Kökeritz reads selections from *Beowulf* through Pope (Lexington LE 7650/55, two records).

  - Discuss the difference in meaning imposed by grammatical structure when "to be" is used and when "seems" is used. Discuss these differences as they reveal the speaker's attitudes, intentions, etc. Consider with the students how often we hear the unqualified absoluteness of "is" as it is used in everyday speech, advertising, political campaigning, or in other communicative devices.
    (A helpful reference in teaching the student to react to and appreciate different writing styles is the book, *The Meaning of Meaning*, by Ogden and Richards, pp. 321-335.)

  - Collection of "shop talk" words or word phrases will easily hold the interest of students, as they can go to so many varied sources for information. The medical profession, meteorologists, carpenters, plumbers, ranchers, and prisoners all have their own "shop talk." This names only a few. The teacher will want to inform the students that slang is related to, but is not the same as, "shop talk." The following is a suggested form for this kind of exercise:

Shop Talk

Source or Profession	*Word*	*Meaning*
Navy	deck	floor
	ladder	stairway
Navy or Army	chow	food
Mechanic	lemon	very poor functioning car
	heap or junker	old car
	stick	manual shift
Criminal (prison)	fuzz	police
	big house, pen, sty	prison
	stoolie or rat	informer

The Nature of Abstraction

High school students are able to identify the nature of abstraction and to understand the "ladder of abstraction." One of the most fruitful semantic learning devices is called the "ladder of abstraction." Hayakawa's "abstraction ladder" of "Bessie the Cow" (given below) makes clear the rise to higher levels of abstraction:

7 wealth
6 farm asset
5 animal
4 livestock
3 cow (the word standing for the characteristics common to cows)
2 Bessie (cow) the name of a particular cow
1 cow (that is the object of our experience — the perception level)

This ladder illustrates what we mean by abstracting: drawing attention to specific similar qualities in otherwise different things and omitting those qualities that are different. Forming mental abstractions also unfolds the processes of thought involved in making definitions and metaphors. As Cleveland A. Thomas suggests in his *Language Power for Youth*, use of the abstraction ladder in the classroom may begin with the use of a specific word. Recognizing the process of abstraction will help students define, explain, and understand other people's explanations.

On the other hand, recognizing the process of abstraction may warn students against the kind of illogical thinking involved in allowing a classification (a type of abstraction) to control our thought, as in concluding that, because a green apple that is not ripe has made us sick, all apples that are green will make us sick. Students may be cautioned against confusing levels of abstractions by thinking of the index number device: $apple_1$ is not $apple_2$, $apple_2$ is not $apple_3$, etc.

The students should by now be familiar with the following key concepts of abstraction:

- Abstraction is a necessary basis for human communication.
- The classification process is part of the abstraction process: selection of similarities in objects, obscuring differences; creation of families of objects (general words embody clues to specifics).
- Abstraction ladders show levels of specification from the general to the specific: wealth, farm asset, animal, livestock, cow, "Bessie," the family cow.
- The general word or phrase is "fuzzy" as compared to the specific: while "cow" is more clearly identified than "livestock" (even here there is fuzziness) — "animal" is less identifiable; the abstraction can denote various meanings.
- Awareness of the varied uses (and misuses) of the abstraction process is essential. A man who had been bitten by a dog fears all dogs because of this experience. He fails to distinguish between one particularly mean dog and the hosts of gentle, friendly canines.
- People cannot say all there is to say about anything. The young writer frequently attempts to tell "all about dinosaurs," or "all about the band concert." The teacher could suggest that "all about . . ." means everything from statistics about each player to the identification of everyone in the audience.

In order to extend and reinforce the basic concepts of abstraction, the teacher might choose to use activities similar to the following:

- Illustrate the need for abstraction by attempting to discuss anything without abstractions.
- Have students construct "abstraction ladders" from general context words to the increasingly more abstract connotation of words. Students might demonstrate and amplify in oral discussions these changes that take place. (See Jane Crofut's letter in Wilder's "Our Town" for an example of this concept.)
- Discuss the operation of abstractions in social-political-economic areas. What referential problems present themselves with such words as Negro, democracy, capital, and labor unions?
- Discuss stereotypes and their validity. Ask the class to list a number of stereotypes and write a detailed explanation of a single stereotype to be read in class. Then ask students to choose one of the stereo-

types presented to the class and write a description of an *exception* to that stereotype.

- Through readings (magazines and newspapers) develop an understanding of the extent and nature of the abstraction problems. Select key abstractions and attempt to "break them down" in terms of the possibilities suggested by context and possibilities suggested by experience.
- Composition: have the class develop an expository theme supporting abstractions with evidence and detail. After the writing assignment, ask the class to analyze the development of the theme in terms of its concrete qualities. Test the theme for lack of substantiated statements.
- Find abstractions in definitions, advertisements, political speeches, literature.
- Words like the following may be used to begin abstraction ladders: automobile, dog, home, girl, boy, etc.

The Nature of Propaganda

A teacher will often recognize instances in class discussions where the principles of propaganda can be studied to advantage.

The word "propaganda" itself is often misunderstood. Many students associate propaganda with something evil or sinister, and fail to see that propaganda may also be useful. Hitler's "Ministry of Propaganda" and other wartime applications come to mind in building this negative image.

Students should realize that in spite of many such negative connotations, propaganda actually means "the dissemination of information for a specific purpose" and is widely used by education, religion, political parties, advertising, municipalities, and nations.

Nevertheless, propaganda has become a "snarl" word because of its historical association.

This unit should reveal the misuses of propaganda and help the student to distinguish between "good" and "bad" propaganda.

Those who employ propaganda use a variety of devices. The Institute for Propaganda Analysis has indicated that the following seven techniques or devices, are currently in use:

- Name calling: labeling something so that society rejects it; e.g., calling a political candidate from the farm "an illiterate hick," or "hayseed."
- Glittering generality: relating an idea to "purr" words in such general terms that we tend to accept it; e.g., "Our automobile is the embodiment of the American Dream."
- Transfer: associating a person or idea with something good (or bad). Thus, "transferring" virtues. A congressman or senator will almost invariably have his picture taken with an American flag or the Capitol dome in the background.
- Testimonial: achieving merit by the words of a prominent person; e.g., "Mickey Mantle says, 'I like the taste of El Ropos.' "
- Plain folks: bringing a person or idea down to the level of the common man. The log cabin or farm-bred candidate attends a picnic in his shirtsleeves.
- Card stacking: arranging facts to place something in a bad light. A politician with a liberal voting record and former membership in a questionable organization may be made to appear a dangerous radical.
- Band wagon: gaining support for an idea or person by taking advantage of the fact that many like to "be in step." "Everyone's doing it." "The state is swinging behind Senator Blab."

With these seven devices at work in so many areas of communication, the student needs to be aware of the semantic pitfalls that are present in modern life. Television, the most influential of the mass media, is a particularly threatening tool of propaganda. Each waking moment the student is bombarded by words that seek to convert him to a particular way of thought or action.

The following exercises might be used to help the students identify the devices of propaganda and evaluate their relative impacts:

- Tape ads, editorials, and political speeches from radio and TV for classroom analysis.
- Have students clip pictures and ads from magazines and newspapers for a propaganda analysis notebook.

- Conduct a class discussion of billboards, matchbooks, and other visual advertising media. (Consult recent legislative action relative to control of billboards.)
- Have students bring in for analysis political speeches, interviews, debates, and forums, as reported in newspapers and magazines.
- Have a student, using propaganda devices, give a sales "pitch" to the class for a specific product. Experiment with both "hard sell" and "soft sell" techniques of salesmanship.
- Pick three "spot ads" from a single evening's TV viewing and point out propaganda devices used.

The following specific exercises may be assigned according to grade levels, interest, and ability:

- Examine the American Medical Association's arguments against medicare.
- Evaluate the auto manufacturers' position in the face of Congressional safety probes.
- Study the propaganda devices in Thomas Paine's *The Crisis*, John Stuart Mill's *On Liberty*, Thoreau's *Civil Disobedience*, and others.
- Analyze propaganda techniques in Vance Packard's *Hidden Persuaders* and other works chosen by the teacher.
- Examine propaganda devices of independent electric power companies in their arguments on public power — Tennessee Valley Authority, Rural Electrification Administration, etc.
- Allow group to do research on the propaganda devices used by railroads and unions on the problem of "featherbedding."
- Debate topics such as "the moral responsibility of those charged with dissemination of information to the public"; e.g., "Resolved — that no beer, liquor, or cigarette advertising be presented on TV before 10 p.m."

Multi-Valued Orientation

In relation to the study of propaganda techniques, students can learn to distinguish multi-valued orientation from two-valued orientation, the "black-white" fallacy. Two-valued orientation, or judging by extremes, is a common phenomenon in student writing and speaking. Confused thinking and faulty logic frequently become evident in students' written and spoken English. An example of faulty logic might be reflected in an impulsive statement such as "If you don't support the war in Vietnam, you must be a communist!"

Multi-valued orientation also presents opportunities for the teacher to train students to detect the many subtle "shades" of difference that occur in abstract words. For example, consider the differences between such words as: light and dark, up and down, or clumsy and graceful. (H. A. Gleason states that multi-valued orientation produces sympathetic listeners, because they realize that between the extremes are many possible positions, and hence the correct position may be somewhere between the originally assumed positions of speaker and listener.) The following key concepts might be considered in teaching two-valued and multi-valued orientations:

- Recognition of the merit of multi-valued orientation.
- Recognition of the nature of change as it affects language orientation: the word changes in time, in place, in people; Joe, school, home, are not the same yesterday and today; criminal$_1$ is not criminal$_2$; criminal$_1$ in 1950 is not necessarily a criminal in 1960. (While criminal$_1$ is related to emotive language and inference, criminal$_2$ is related to inference and connotation.)
- Recognition of the difficulty of establishing the meaning of emotive language.
- The moral responsibility in the use of language recognizes that the human power to abstract is neither good nor bad in itself, but may be *either*, according to how we use it.

Following are some suggestions for activities in helping students understand aspects of controlling abstract words and statements:

- Discuss reactions (statements about) the weather. Establish a continuum of weather reactions: hot ——> cold. Consider the emotional variation in an assertion concerning the dropping of a pair of gloves in the following:

"Pardon me, madam — you have dropped your gloves."
"Will you pick up those gloves that you dropped on the floor."
"Pick up those darn gloves you threw on the floor!"

- Consider the effect of two points of view.
- Use a highly emotive, abstract word in a "rigid" way; categorize people so as to illustrate the consequences of two-valued orientation: e.g., *criminal* —"Everyone who has broken a law is a criminal." Ask for a definition of *criminal.*
- Examine such writing as the following:

"Here I encountered the most popular fallacy of our time. It is not considered sufficient that the law should be just; it must be philanthropic. Nor is it sufficient that the law should guarantee to every citizen the free and inoffensive use of his faculties for physical, intellectual, and moral self-improvement. Instead, it is demanded that the law should directly extend welfare, education, and morality throughout the nation.

"This is the seductive lure of socialism. And I repeat again: These two uses of the law are in direct contradiction to each other. We must choose between them. A citizen cannot at the same time be free and not free." (Frederick Bastiat, *The Law*)

- One lesson might include a list of "either/or" expressions written on the chalkboard in two columns:

up	down
succeed	fail
honest	crooked
cold	hot
clumsy	graceful
dirty	clean

Making comparisons between these words and the "shades" of meaning between the extremes will help the students realize that there are many ways of describing people rather than just one or two.

- Literature and related writing activities can act as the springboard for showing students the "black and white" fallacy. Literature such as Bret Harte's "The Outcasts of Poker Flat," can illustrate to senior high school students that mature concepts of humanity show that characters are rarely "all bad" or "all good."

Writing assignments might include character sketches or analyses of literary characters that show the many ways in which words and actions can describe people. Characters from most of Steinbeck's novels might offer rich source material (e.g., Lenny in *Of Mice and Men*).

- Have the class present generalizations that are dangerous if accepted as truth. Ask the students to show the danger by finding the exceptions. Follow with written exercises.

Students should be able to locate examples of two-valued orientations in magazines, newspapers, and in the lives of people around them. They should be aware of dangerously broad generalizations in their own writing and speech.

- Have the class consider and discuss the emotive impact of words such as (nouns) building, factory, home, house, stable; (adjectives) beautiful, electric, hard, opposite, wet. Try to determine *which* words are emotive. Why? Can you pick out the two emotive words from those above?

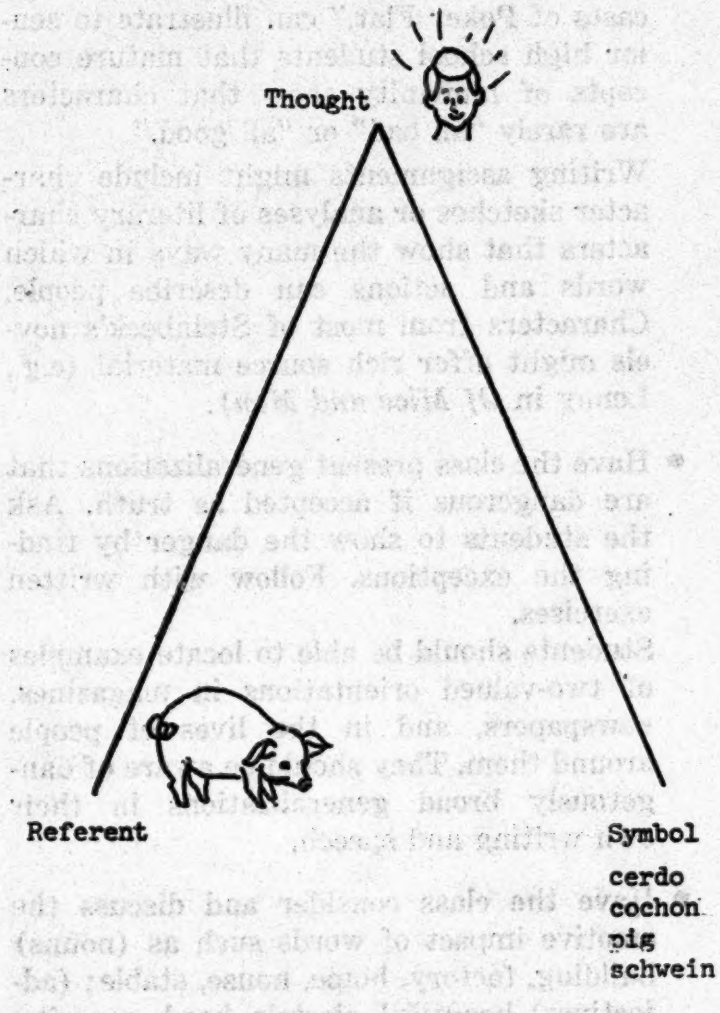
Key correlation with other areas:

- Generalization and inference — particularly in relation to the changing nature of language.

Emotive and Referential Language

High school students can learn to distinguish *emotive* language from *referential* language. *Emotive language* is generally defined as language used to express or arouse feelings and attitudes; it may not be especially concerned with the truth. *Referential language* aims at reporting or communicating thoughts or ideas; whether a statement is true or false is of the utmost importance.

The *referent* is the object referred to; it is related to the *thought,* which is the act of reference — and the *symbol* is the name. Walpole illustrates the terms by using a "triangle of reference" in this manner:



Cleveland A. Thomas in his *Language Power for Youth* states that it cannot be said too strongly that the terms "report," and "referential," and "affective," and "emotive" are not intended to be moral classifications. Neither one nor the other is always good or bad. The moral value of these "languages" can be judged only in accordance with the manner in which they are put to work. *Report* use of language may pass on to us vitally important information; or it may pass on to us false information, which, if accepted uncritically, will lead us to disasters of varying severity.

Thomas continues by saying that from the affective but convincing lies of Hitler, to the sublime majesty of *Paradise Lost*, emotive use of language appears in the most vicious propaganda and in the best of literature. What is necessary is to use language honestly and to examine critically our own language and that of others.

The following key concepts could be used in teaching the students to distinguish emotive language from referential language:

- Euphemisms related to connotation.
- Connotations related to self-statements.
- Denotations reflected in opposing connotative statements.
- Taboo words.
- Report vs. emotive language.
- Emotive language used referentially presents problems of response.

Participating in activities such as the following will help students grasp the above concepts:

- Examine newspapers and court records to establish the effect of particularly significant words.
- Examine newspapers, articles, speeches reacting to controversy.
- Discuss use of language in advertising, editorials, newspapers from the point of view of language used and the results apparently intended.
- Compare strongly emotive with strongly referential writing. (Relate to inference.)
- Write parallel accounts of an incident (emotive, referential).
- Analyze and compare reactions to emotive words.
- List impressions of the "most beautiful words" in the language; discuss criteria behind selection.
- Compile a list of euphemisms expressed in daily use.
- Assign various expository themes to illustrate the aspects of emotive and referential language.
- Conduct experiments in the classroom in which students are offered various visual, auditory and other stimuli. Ask them to write down their immediate responses to these stimuli and to choose one about which to write a short poem. The stimuli might be the sound of a fan running, the smell of perfume, the feeling of velvet, the sight of a streamer of colored paper, etc. Students' eyes are kept closed during the application of these stimuli and opened on signal to receive the visual stimulus. For the purest results it is important that the first students who react to the stimulus say and do nothing that will influence the responses of other students. Try to have all students write their responses simul-

taneously.

Selections from literature, such as Mark Twain's "Life on the Farm," will illustrate the use of sensory imagery in writing.

By the time they reach high school, students are mature enough to distinguish inferences from facts and recognize a judgment.

Key concepts which could be used in teaching the recognition of judgment are as follows:

- Factual statements differ from inferential statements. Factual statements based upon observable, measurable data stay within these limits and approach certainty. Inferential statements, however, go beyond what can be observed and show some degree of probability. Consequently, there is danger in "leaping" from facts to inferences: stating inferences as if stating facts. Inferences and judgments project and represent personal biases and attitudes of a speaker.
- Words like "some," "few," "it seems" are useful in qualifying indefinite terms.
- Effective communication develops from descriptive terms rather than from unqualified statements.

Suggested activities:

- Study lists of statements containing facts and inferences (judgments).
- Examine inferences in students' speech, newspapers, etc., to determine what would be necessary to support.
- Dramatize a family quarrel using alternately factual and inferential statements.
- Interpret statistical evidence. Show the fallacies inherent in varying interpretations. A good source, and popular with students is Darrel Huff's book, *How to Lie With Statistics.*
- Provoke attitudes/reactions toward foods, films or fads to show the inferential (projective) nature of statements.
- Evaluate broad generalizations generally acceptable to students and society in relation to the need for qualification of who, what, when, where: "Exercise is good for you." (Is exercise *always* good? i.e., swimming immediately after a hearty meal.)

Finally, senior high school students can be led to recognize and avoid some of the common fallacies in argumentative speech and writing.

Major fallacies:

- Generalization based on flimsy evidence or from insufficient sampling.
- Generalization from incompetent authority.
- Misapplication of relationships and words from one situation to another.
- Faulty inference — leaping from limited facts to broader statements.
- Assumption that a single cause leads to a given effect or that effects may be predicated easily.
- The two-valued orientation.
- Judgments phrased as factual statements.

Suggested activities

- Discuss in examples from life an entire statement as it relates to the supporting evidence. Consider probability in comparison to certainty.
- Practice the building and supporting of generalizations, the tracing of evidence.

USAGE

If the attitude that the senior high school teacher takes toward usage can be based on the concepts already established at the junior high school level (there are two levels of usage — standard and non-standard, with many functional varieties and each level of usage has its place in society), he can elaborate the concepts of appropriateness of language. Many students are hazy about "appropriateness" in language. Many students never use gross vulgarisms in the classroom, but there are other areas of word choice that are difficult for them to determine. Often a teacher can improve students' abilities to shift from "informal standard English" to more formal diction by using clothing analogies. "Bathing suits are perfectly appro-

priate and necessary at the beach but not in church" will often bring smiles and nods from students who might not otherwise get the "informal-formal" definition. The only sources of information and authority for statements about English usage are the actual writing and speaking of native users of the language. There is no fixed and unchanging standard for a given area against which all others are to be measured.

The "Usage Guide" which is published in the Junior High School section may be very well continued in the Senior High Schoo' as necessary. Additions to the list might include the following items:

- Accurate use of *said* to report the words of a speaker in the past.
- Use of *lie* and *lay* in the command "lie down" to a person or a dog.
- Elimination from writing of *can't hardly, all the farther* (for *as far as*) and *where is he at?*

Inasmuch as usage standards vary from year to year, some items in these lists may become obsolete with the passage of time. The teacher will want to be certain that the usage guide which he and his students use is a current one (published within the last five years).

Certain principles apply to the teaching of usage, as well as to other language areas:

- It is very difficult, if not impossible, to label choices in English usage with the words *right* and *wrong*. If these terms are used at all, they must be considered relative in application.
- The principle of "first things first" is especially applicable to the teaching of English usage. "Does this usage obscure or confuse the communication?" Does this usage carry a social penalty by lying outside the range of normal tolerance in usage?" "Could the students' time be spent in more worthwhile activities?"
- A large number of choices in English usage lie within the range of tolerance. Such choices can rarely be subject to arbitrary rules.
- Usage instruction, as pupils mature, moves away from specific items to the development of linguistic experience, judgment, and taste. The ideal of usage instruction may be described as developing *sensitivity* to appropriateness of usage choice.
- "Correctness" is for the sake of communication, and not the reverse, communication for the sake of correctness.

A great many usage problems are borderline and depend upon the situation and the taste and sensitivity of the speaker and listener. Choices such as *shall* and *will, can* and *may, who* and *whom,* except for formal situations such as "To whom did he give it?" have a wide range of tolerance subject to the degree of experience, judgment, and taste developed by the user.

In the February, 1966, *Project English Bulletin* Wisconsin teachers were asked to evaluate some of these debatable usages. Following are a few examples of their evaluation (The codes indicate the following categories: A = acceptable anywhere. B = acceptable in informal speaking and writing. C = tolerated but not approved. D = Not acceptable.):

	A	B	C	D
1. When your essay was completed, who did you ask to read it for corrections?	71	473	298	99
2. I am in the center of the picture; that's me, next to Father.	97	554	245	67
3. I have never been so rushed; there's five jobs I have to do before I go home.	10	107	355	482
4. He is one of those statesmen who is constantly quoted by newsmen.	346	355	183	81
5. He leaned forward and dove gracefully into the pool below.	194	387	275	120

	A	B	C	D
6. I don't know how to use this data to the best advantage in my report.	336	465	127	42

Situations can be created which will bring to the attention of students the need for more formal diction on occasions. For example, the job interview or letter of application vs. informal discussion with a friend, or talking as a representative of the student body with a teacher, the principal, the superintendent, or a board of education member, or other similar more formal situations. The teacher can provide passages from student papers having serious themes, but using highly colloquial language (e.g., guys), or contractions (e.g., don't), and discuss appropriateness of such diction to the theme and purpose. A good style is possible in all varieties of language, but the task of the student is to choose intelligently and purposefully from among the varieties of English at his command.

Usage problems arise from the multiplicity of dialects that students bring to school. The senior high school language program could include varieties of usage from the standpoint of occupations, family speech habits, literary standards, and experiential contacts. Following are suggested activities:

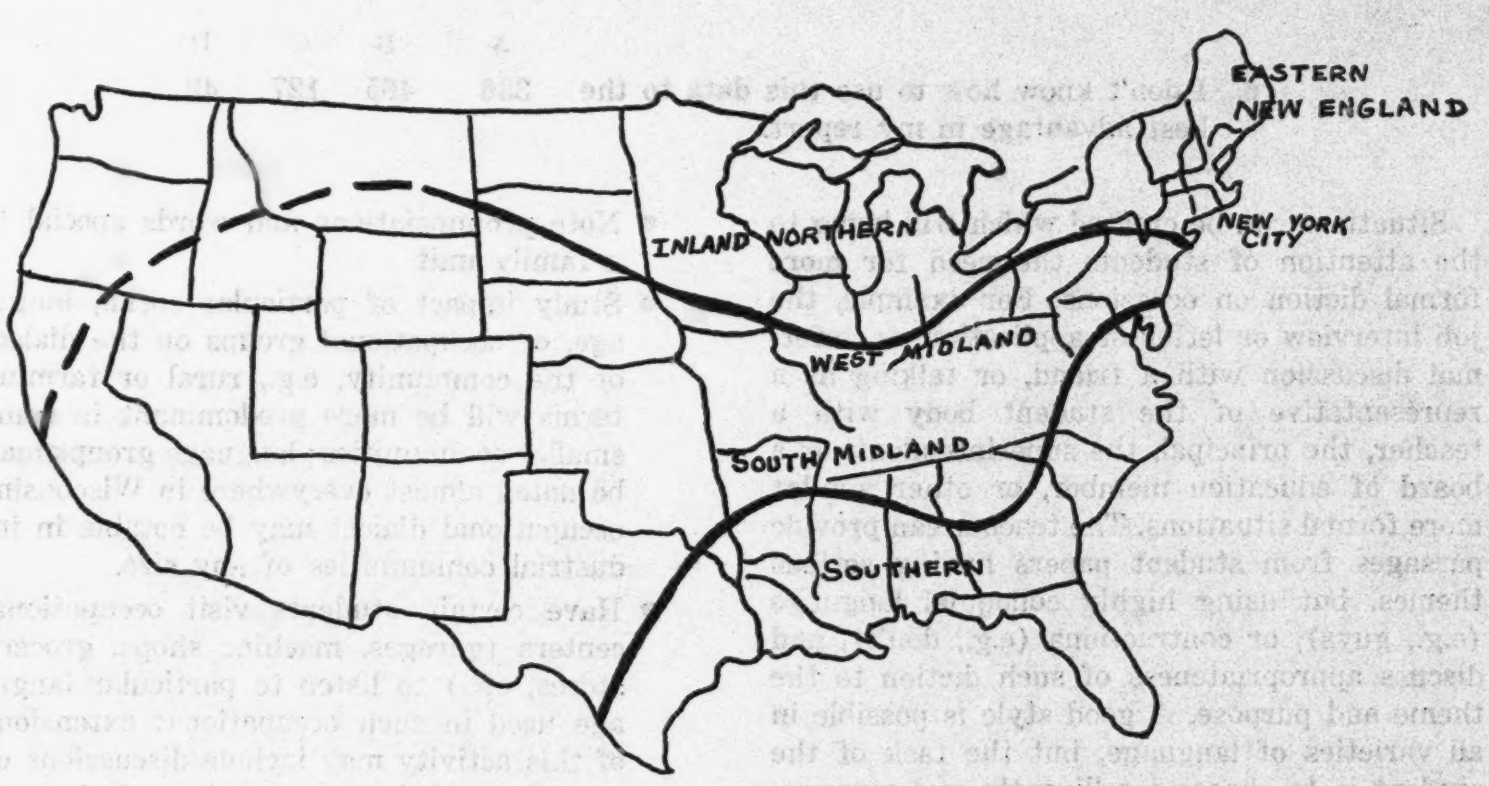
- Keep a language notebook in which individual differences in pronunciation and vocabulary within the class are noted.
- Analyze and discuss slang: construct a slang dictionary.
- Note pronunciations and words special to a family unit.
- Study impact of particular social, language, or occupational groups on the dialect of the community, e.g., rural or farming terms will be more predominant in some smaller communities; language groups may be noted almost everywhere in Wisconsin; occupational dialect may be notable in industrial communities of any size.
- Have certain students visit occupational centers (garages, machine shops, grocery stores, etc.) to listen to particular language used in such occupations; extensions of this activity may include discussions of special vocabularies used by relatives in their respective occupations.
- Have some students give brief talks about special skills or hobbies, or part-time jobs with other students making note of special language knowledge necessary.

From the understanding of usage as developed above, the senior high school student can begin a study of the regional dialects in America. By recognizing significant differences between dialect in America, a teacher can develop the attitude that no single regional dialect is preferable over another. Tracing the westward movement in America from the linguistic point of view can quickly show the reasons for dialect similarities and differences.

THE STUDY OF DIALECTS

By the time the student is involved in the senior high school language program, he has already a sound basis for dialectal concepts. As his experience with various social and occupational levels increases, so may his awareness of dialectal differences. By recognizing the historical and linguistic reasons for dialect distribution, he can be helped to see the correlation between family and community dialects and regional and national differences. When he is encouraged to understand that no single regional dialect is preferable to any other, tolerance for dialectal differences can be developed.

An interesting and profitable study for understanding historical reasons for dialect distribution can be devised using dialect area maps. The exemplary map included here points out dialect areas of the United States (according to Kurath, McDavid and Allen):



This study of movement of groups within the U.S. can raise such questions as: What dialectal significance is there in the fact that most Oregon and California settlers came from the northern Midwest and New England? What accounts for the great spread of the dialect now called "Midland" or "General American"? Does the nature of the dialect of Virginia settlers and their subsequent movement across the southern U.S. into Texas account for the distribution of the "Southern" dialect?

Students could prepare panel discussions of major language areas in the United States (e.g., where did Germans, Swiss, Norwegians, Polish, etc., settle? What influence did these settlers have upon the dialects of the communities, and what did they contribute to our language?).

Dialects used for particular effects in television programs could be studied.

A teacher might play records or tapes of the speeches of the last five presidents — Johnson, Kennedy, Eisenhower, Truman, and Franklin Roosevelt — asking students to note the dialectal differences.

Special projects can be worked out by having students refer to the linguistic atlas to determine how a community is selected for linguistic investigation or how the investigation is conducted.

A writing assignment (using such words as pail, bucket; stoop, porch; pancake, fritter; fountain, bubbler; etc.) could reveal the varieties of meanings for words as they appear in different regions.

Students could analyze the use of regional American dialect in a particular literary work (e.g., *Huckleberry Finn, Uncle Remus, My Antonia, The Yearling, I Remember Mama,* etc.). Have students pay particular attention to the purpose for which the dialect was used, and the devices used by the author to indicate differences in pronunciation. (Three studies that may be of help to the teacher in directing the study of dialect in literature are: Donald P. Costello, "The Language of *The Catcher in the Rye,*" in Laird, *Aspect of American English,* p. 167; Sumner Ives, "Dialectal Differentiation in the Stories of Joel Chandler Harris," *Applied English Linguistics,* p. 523; Jean Malstrom and Annabel Ashley, "Literary Selections Illustrating American Dialects," *Dialects U.S.A.*)

Since dialectal differences can best be discussed after students have listened to specific spoken passages, the following records could be

used: "Leadbelly," (Folkways Records) — uneducated Southern Negro; "Spoken English," record album accompanying *Guide to Modern English* (Scott, Foresman and Company, Inc.); "Dialect Differences in the U.S." (American Dialect Recordings, Linguaphone Institute); "My Fair Lady" offers standard British as well as Cockney dialects; selections from western cowboy ballads; etc.

THE HISTORICAL DEVELOPMENT OF THE ENGLISH LANGUAGE

Language is the most human of our human characteristics, the highest and most important achievement of the human mind. As a distinctively human characteristic, language is a living, changing entity. The study of our changing language — the causes and effects of these changes — can be an interesting and profitable study for the student.

At all opportune moments during the senior high school years teachers can create an awareness in students of the historical continuity of the English language. Our language today is but a part of a fleeting moment in time; however, it is closely linked to its past and to its future. Many of the difficulties that a student encounters in attempting to master the English language are the products of the various processes of change which have taken place in our language. Likewise, the beauty, richness, and flexibility of English are the result of these same changes. The student who is aware of these concepts will be better equipped to communicate with his fellow men in his "world of change."

Following are a few suggestions for the integrated and inductive teaching of these concepts throughout the high school years.

In vocabulary study and dictionary work, teachers may ask students to note carefully the etymological information given in order to create the realization that English is indebted to many languages for a large part of its vocabulary, but that most of the common-place words are Anglo-Saxon in origin, whereas the more sophisticated synonyms are from French or Latin:

Anglo-Saxon	*French & Latin*
house	residence
show	signify
help	relieve
dear	precious
hard	difficult
hide	conceal
freeze	congeal
king	sovereign
buy	purchase
pig	pork
cow	beef
calf	veal
sheep	mutton
spit	expectorate

Since the *Shorter Oxford English Dictionary* gives dates for the appearance of words, or certain meanings of words, into the language, it is recommended that English teachers request that their school librarian acquire one or two copies of this convenient tool.

Wherever possible, students may be encouraged to note certain dialectal differences that appear in their reading and in their own speech in order to create the realization that there are differences between American English, British English, and Australian English, as well as within each dialectal area. For example:

American English	*British English*
hood (automobile)	bonnet
top	hood
bumper	fender (it fends off other cars)
fender	wing (it catches mud on the fly)

gasoline	petrol
windshield	windscreen
glove case	cubbylocker
truck	lorry
caboose	brake van
drug store	chemist's shop

Students may also be made aware of neologisms, whether slang or not, that appear in their reading and in their speech.

Syntactical "oddities" will appear in some modern literature as well as in Colonial American and earlier British literature. Students may be asked to note these differences in order to create the realization that the syntax of the language has changed and is always subject to change.

A consciousness of cognates may be created if teachers will use all opportunities to point out similarities between many words as they appear in English and in the foreign languages which they have studied.

Literature and composition, both written and oral, will offer many opportunities for reflecting upon the figurative and idiomatic use of language.

These are but a few possibilities in creating an awareness of the historical aspects of English. The creative and informed teacher will find many other opportunities developing spontaneously in the course of other class activities. It is hoped that such activities, though incidental at many times, will be purposeful enough to create an awareness of what is meant by the term "a living language," and to foster a historic interest in the English language among students. This can be an objective study, with teacher and student studying and learning together.

A UNIT ON THE HISTORY OF THE ENGLISH LANGUAGE

The objectives and activities mentioned in the previous section are worthy in themselves; however, it is felt that such activities will not satisfy all of the language study needs of the senior high school student. Students should learn the history of the language in greater detail through a formal unit of instruction. Therefore, the following outline is presented as a suggestion for this type of unit.

Our language is a vital part of our lives and of our heritage; consequently, a knowledge of the development of English is important for all students. It increases their appreciation of the language, their facility in its use, and enhances benefits derived from the study of literature. Although this unit fits very well into the twelfth grade English program, schools which do not require twelfth grade English for all students may want to examine the possibility of developing this unit in the eleventh grade.

Much preparatory work in creating desirable concepts and attitudes may be done by teachers at all grade levels.

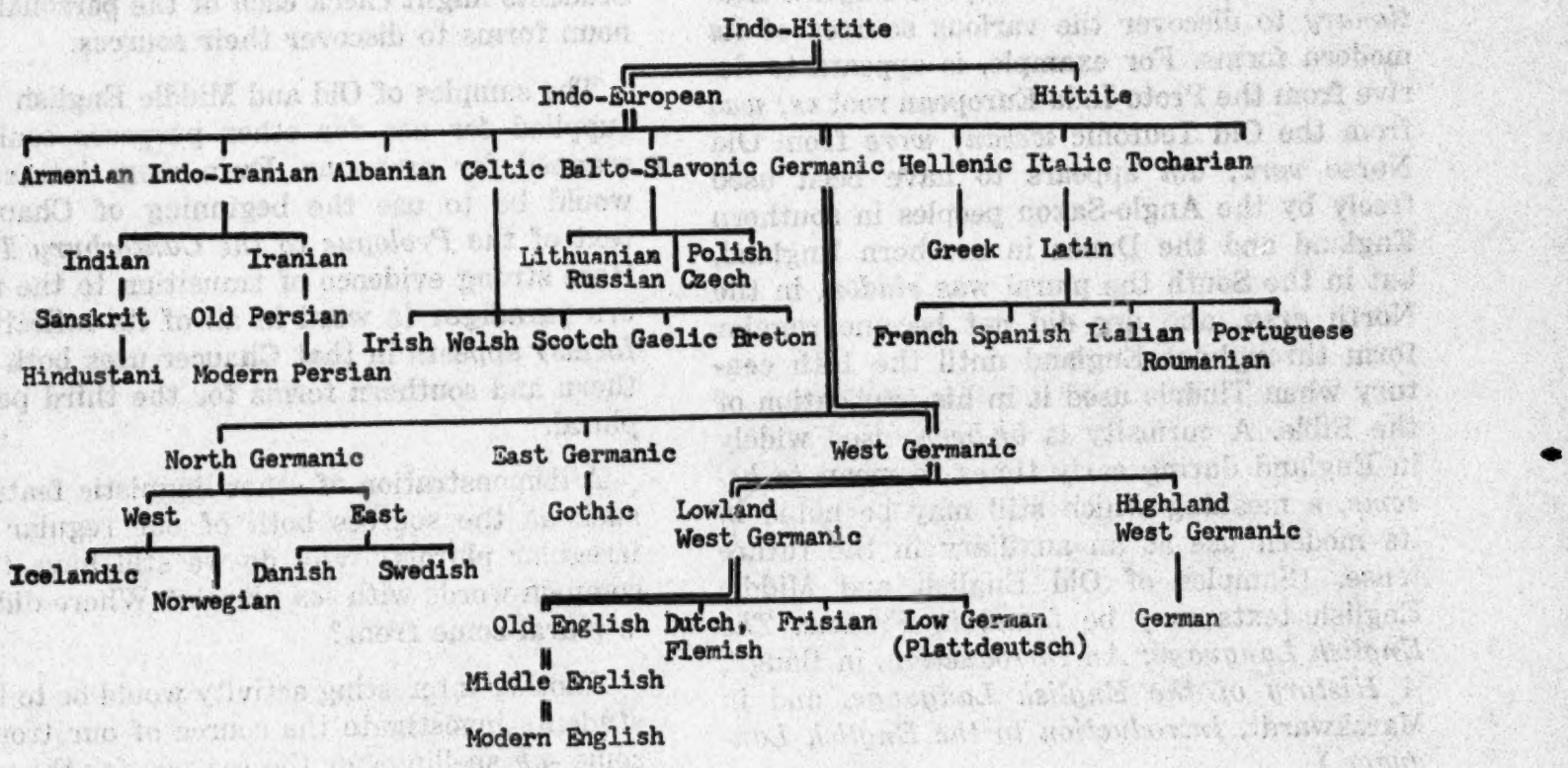
Understanding the Place of English in the Indo-European Family of Languages

Individual students could develop oral or written reports about various topics under this heading. One or more might prepare a report about the hypothetical geographical location of the Proto-Indo-European language and the evidence in support of various theories about this matter. Others might concentrate upon the common source of the West Germanic branch of the Teutonic languages and the other languages of its immediate family. Others might construct a "language tree."

Conceptual questions to be answered are: Why are certain ancient languages (Sanskrit, Greek, Latin) considered members of the Indo-European family? Why are modern German and modern English considered closely related?

An awareness of cognates may be developed (pitar, pater, padre, pere, vadar, fader, father, etc.). It is doubtful whether, in the senior high school, the reasons for consonantal differences need to be studied, but the teacher could be prepared to answer questions in this area. Other interesting comparisons are wasser — water, pfennig — penny.

English	*Dutch*	*German*	*Gothic*	*Lithuanian*	*Celtic*	*Latin*	*Greek*	*Persian*	*Sanskrit*
three	drie	drei	thri	tri	tri	tres	treis	thri	tri
seven	zeven	sieben	sibun	septyni	secht	septem	hepta	hapta	sapta
me	my	mich	mik	manęs	me	me	me	me	me
mother	moeder	mutter		moter	mathair	mater	meter	matar	matar
brother	broeder	bruder	brothar	brolis	brathair	frater	phrater		bhratar
father	fater	vater				pater			pitar
night		nacht		naktis		noctis	nuktos		nakta



One device for emphasizing the close relationship of English to modern Germanic and Scandinavian languages would be to have versions of the Lord's Prayer available in German, Danish, Norwegian, Swedish, and perhaps Dutch. These, then, could be compared to an English version, and the English version could be compared to a Latin version, and perhaps to French, Italian and Spanish versions. These comparisons would point out both close linguistic relationships and marked differences.

Understanding the Anglo-Saxon Basis of the English Language

A brief review of the movements of various Germanic peoples to the British Isles:

Students may prepare reports about the major historical events and legends: the story of Hengist and Horsa, the legend of Arthur as a Celtic leader resisting Germanic invaders, Norse and Danish invaders, etc. This general outline does not suggest separate treatment of the various Scandinavian invasions, though certain teachers may wish to give them a more detailed treatment.

Consideration may be given to the fact that a great number of the basic words in modern English (family relationships: *father, mother, brother, wife, husband;* most prepositions; all pronouns; all forms of *to be,* etc.) are derived from either Anglo-Saxon or Norse forms.

A question to be considered here is: What effect would the intermixing of various Germanic and Norse tribes, all speaking closely related

languages, or dialects of the same language, have upon the development of Old English to the time of the Norman Conquest?

As a demonstration of the sources of the various forms of *to be*, and the differences between the so-called regular and irregular verb forms, the teacher could emphasize the Anglo-Saxon basis of modern English by having students check *to be* in the *Oxford English Dictionary* or in the *Shorter Oxford English Dictionary* to discover the various sources of its modern forms. For example, *is* appears to derive from the Proto-Indo-European root *es; was* from the Old Teutonic *wesan; were* from Old Norse *vera; am* appears to have been used freely by the Anglo-Saxon peoples in southern England and the Danes in northern England, but in the South the plural was *sindon*, in the North *aren*, and *are* did not become regular form throughout England until the 16th century when Tindale used it in his translation of the Bible. A curiosity is *be-been*, used widely in England during early times to mean *to become*, a meaning which still may be noted in its modern use as an auxiliary in the future tense. (Samples of Old English and Middle English texts may be found in Francis, *The English Language: An Introduction*, in Baugh, *A History of the English Language*, and in Marckwardt, *Introduction to the English Language*.)

Students might be encouraged by several devices to discover the reasons for the presence of the 50-60 irregular verbs in modern English. What is most common about the irregularity? What are the reasons for these irregularities? Where did the regular *-ed* inflection come from?

Another activity might be to give students a list of irregular verbs taken from an old English grammar; the library of the University of Wisconsin has a wide collection of these old grammars. Students could note verbs which now are regular in form (*bereave, bereft, bereft; burn, burnt, burnt; dare, durst, dared;* etc.); they could also observe those verbs which occasionally may be given regular forms in speech but which are not yet considered standard in formal usage. What is the significance of these evidences of change? Are there any presently irregular verb forms which might possibly become regular in the future?

The sources of English pronouns might be demonstrated: Here again reference could be made to the *OED* or the *Shorter Oxford English Dictionary* with this type of assignment. Students might check each of the personal pronoun forms to discover their sources.

The samples of Old and Middle English texts supplied for use for other purposes could be scanned for pronouns. Even more interesting would be to use the beginning of Chaucer's text of the *Prologue to the Canterbury Tales*. Here strong evidence of transition to the modern paradigm (a word in all of its inflectional forms) appears in that Chaucer uses both northern and southern forms for the third person plural.

A demonstration of other linguistic features, such as the sources both of our regular and irregular plurals: Why do we still have three common words with *-en* plurals? Where did the *-s* plural come from?

Another interesting activity would be to have students investigate the source of our troublesome *-gh* spellings, or the reasons for the present pronunciations of the *-ou* and *-ea* diphthongs. Ogden Nash gives a humorous view of the "ough" pronunciations in his poem, "Ough, Nough!"

Some note might be made of the "freezing" of English spelling in the 15th and 16th centuries to account for some of the strange lack of correlation between modern English spelling and pronunciation. Harold Whitehall begins a chapter of his *Structural Essentials of English* with the statement, "The trouble with modern English spelling is that it doesn't spell modern English." He continues by explaining that modern English spelling has a fairly accurate correlation to the English pronunciation of the late 15th century.

The map illustrated here points out various regional dialects used in Middle English. For a more detailed map, consult Albert C. Baugh's *History of the English Language*.

As the various tribes of Germanic peoples invaded England and eventually settled the country, their languages became the basis for the Old English dialects. These tribes merged during the Middle English period, with the East Midland dialect of the London area becoming predominant. Even today there is a greater dialectal range between adjacent counties in England than there is in the entire United States.

By tracing the travels of the Jutes whose dialect in the Old English period was Kentish, the Saxons, whose dialect was West Saxon, and the Anglians, whose dialect became Mercian and Northumbrian, students and teachers can begin to appreciate the effect of the migratory and nomadic tendencies of peoples on future language developments.

Understanding the Linguistic Impact of the Norman Invasion

The invasion of England by the Normans in 1066 is linguistically important because the conquerors seized control of all institutions for leading, regulating, and educating the people. In addition it led ultimately to a belief that French was the more refined of the two languages, which in turn affected the cultural tastes of the English.

An interesting and worthwhile activity would be to demonstrate through concrete examples the gradual weakening of inflectional

endings and accounting historically for those which remain (e.g., the *-s* ending, the regular past inflection *-ed*, and *-s* plural, and others). One activity suitable for an advanced class in support of this concept would be to have students construct a brief imaginary dialogue between a Norman overlord and his Anglo-Saxon serf. Two separate student groups might add invented prefixes and suffixes to indicate class of word, number, tense agreement, etc. Oral renditions of both versions would be, for the most part, unintelligible, but study should reveal elements that are common to both "languages." In the struggle for mutual understanding, what parts of the words might survive? Since the Norman is the master, which of his words might prevail and become dominant in the resulting "common language"? Since the Anglo-Saxon serf is the worker, which of his words might prevail? Would some inflections survive, or might they disappear, and why?

By demonstrating the great expansion of vocabulary (e.g., legal, military, religious, musical, etiquette, and food terms which are either Norman or Anglo-Saxon in origin or which have parallels), students might be asked to list all the terms in the areas of military science, government, etiquette, food, art, and literature they can find or remember. Reference to a dictionary will reveal that most terms entered the language between the 12th and 14th centuries. Webster's *Third International Dictionary* will be useful, but since it records dates, the *Shorter Oxford English Dictionary* is even more useful. Certain interesting parallels may be observed in which there are Anglo-Saxon and French equivalents (e.g., cease and desist; last will and testament; calf, veal; sheep, mutton; pig, pork; etc.). Between 1350 and 1450 thousands of words came into our language from French. Scores of these French importations became so completely at home in our language that many people believe them to be native Anglo-Saxon — *coat, cap, aunt, uncle, state, chair, cry, face, flower, river, table, battle, clerk, city.* A study might be made of the circumstances under which in modern English the Anglo-Saxon term is used in preference to the French term. What does investigation of this sort reveal about the expansion of the English vocabulary from the 12th through 14th centuries?

Most modern speakers of English use the following words without being aware that each has come into English from another language. Using the following list of languages and *The Oxford Universal Dictionary* or any that gives word origins, find the etymology of each word in the following list. Try guessing the origin first to see if you can tell which are "native" English words:

Old Norse or Danish
Latin
Greek
Russian
Dutch
Persian

French
Italian
Spanish
German
Celtic

algebra	essay	measles	skirt
altar	explore	meter	steppe
angel	flask	mosquito	street
anthem	gift	Negro	tantalize
anthology	give	noon	they, their, them
are	gold	plant	turban
brocade	hurricane	purple	verse
cheap	kettle	reindeer	Viking
chocolate	khaki	ruble	volcano
design	lemon	sherbet	volunteer
detail	lilac	sister	wagon
egg	London	skill	wall

A similar activity can be devised using passages from literature.

Understanding Other Linguistic Impacts

An understanding of the linguistic impact of the classical revival (the Renaissance) may be achieved through demonstrating the derivations of words from classical sources (including some words which have disappeared). The teacher may lead the student to discover the linguistic significance of the Rennaissance as a background to this phase of study. Some attention may be given to the concept which grew during the 16th century that Latin was the "perfect" language and English was "barbaric." The classical emphasis at this period greatly affected the choice made by later grammarians in establishing the rules which English grammar would follow. Caxton is undoubtedly not the originator of the habit of converting Latin and Greek words to English use, but he is said to have added at least 1000 such words to the English language. Baugh's *A History of the English Language* is extremely useful in this study. He provides extensive lists of words which came into the language during the 16th century, including many which had only brief currency: *ingent = huge; expend = weigh mentally; adepted = attained; accersited = brought; obtestate = call upon,* to name only a few. Shakespeare also played the game: Othello has the word *exsufflicate,* said to have been used by Shakespeare for the first and last time in English. It has been said that Shakespeare and Milton did more than any other individuals to enrich the English language through the addition of new words and Latin and Greek adaptations. Any play by Shakespeare is extremely useful for this kind of language study, as well as for syntactical study.

Some words have been borrowed more than once from other languages. In *A History of the English Language* Baugh states: "The Latin words *episcopus* and *discus* appear in Old English as *bishop* and *dish* and were borrowed later to make our words *episcopal* and *disc.*" *The Oxford University Dictionary* lists the dates of reentry for these words as 1485 and 1664 respectively.

Interesting kinds of word-origin lessons can be devised by having students trace the ancestry of the names of common flowers, food, and animals.

One teacher remarked humorously that without the words of mythology our space program could not function. He asked his students to search magazines and newspapers for evidence of these creations. To get the class started he suggested Project Mercury, Atlas Missile, Gemini Capsule. This kind of lesson can also lead to an understanding of the principle of using old words to explain new situations.

A concept to be thoroughly developed at this level is that native users of English have from the beginning been extremely willing to adopt and adapt any word which names an object or expresses a concept in a way that is synonymous with the English equivalent (this was not notably true of German or French until recent years). Thus, hundreds of words of exotic origin have entered the language, some of which have come into very common use (*canoe, teepee, pueblo, banana, potato, yam, pajama, kimono, sari, piano, sauerkraut* are only a few of the many foreign borrowings that are now part of the English vocabulary).

Students should be brought to realize that the process of accrual is constant. Note may be taken of words which came into wide use during World War II (blitzkrieg, Quisling, kamikaze, etc.) but now are rarely used. What contributions have been made by United States involvement in Korea? In Japan? In Vietnam?

What are some important implications of the unique development of the English language in America from the early colonial period to the present day? There were fewer and less drastic dialectal differences between widely separated people in our early colonial period than there were between people in neighboring counties in England. Some of these early differences have disappeared, but many of them remain today. A study of the growth of the English language in our country is a valuable and necessary adjunct to any thorough study of American history or American literature. Following are a variety of suggestions for possible reports or discussions:

- Why were there fewer dialectal differences in our early colonial period than in Eng-

land? (Middle-class origin of settlers, geographic mobility, social mobility, severance of ties with England, etc.)

- What influence does a new country with new experiences, new plants and animals have upon the language? (Expansion of vocabulary: many new words have been formed by combining familiar words: For example, a long, slender pig with a sharp backbone was called a *razorback;* a plant that grew in the spring with a small figure enclosed in a compartment with a canopy over it was called a *jack-in-the-pulpit;* new words from the Indian languages — a small pumpkin-like vegetable *askutasquash* became *squash; rhacquoun* became *raccoon;* new meanings for old words — *lumber* meant "heavy objects lying around," but as surplus timber became a principal export in New England it acquired the title of *lumber.*)
- What effect has urbanization had upon our language?
- What have been the influences of immigration and migration upon the English language in America?
- What influence has the early and continued emphasis on public education in America had upon language?
- What effect has the development of new inventions and new techniques had upon our language?
- Will mass media and other factors cause a complete leveling of dialectal differences? Are there other factors operating which might tend to preserve dialectal differences? Are these differences desirable or not?

The students should understand that the process of phonological, morphological, syntactical and hence, semantic change is continuous in any living language. In addition to those concepts of linguistic innovation that have been touched upon already, attention should also be given to variant acceptable pronunciations (ad-VER-tise-ment: ad-ver-TISE-ment); to variations between English and American spellings (practice: practise; defence: defense; etc.); to attempts to reform English spelling, some of which are acceptable in informal situations (*thru, tho*). Attention has already been brought to syntactical differences: e.g., the double superlative, which Shakespeare used so meaningfully in such phrases as "the most unkindest cut of all," is no longer acceptable. At any grade level, when reading early American or English literature, students may be asked to list some syntactical oddities as compared with modern English word order and in modern vocabulary.

ILLUSTRATIONS OF TEACHING

GRADE TEN THROUGH GRADE TWELVE

REVIEWING GRAMMATICALITY

Grade Ten

How is grammaticality determined? This is a good question with which to begin a senior high school review of the concept. Use examples such as the following and ask students to supply the reason these word chains lack grammaticality:

- The choir that had been singing (verb omitted)
- This girl my best friend is (verb and complement transposed)
- Staged a historical symposium the class (subject and verb transposed)
- Kennedy were a dynamic President (lack of subject-verb agreement)
- I up slipped (misplaced modifier)
- Each member of the class was given a however (determiners occur only with nouns)

This list may be expanded to include other kinds of distinctions made by native speakers of English.

A UNIT ON THE STRUCTURE OF THE SENTENCE

Grade Ten

An average class of tenth grade students was introduced to the structure of the smallest rhetorical unit, the sentence. The teacher's objective was to help students write precise, articulate sentences based on linguistic structure.

To prepare the class for the assignment and to provide motivation for the unit, the teacher used examples of effective writing by noted authors which appear in this curriculum. (Other selections could be used from literature anthologies.) A follow-up activity consisted of the cooperative efforts of students to write within the class period.

The process of writing began with a review and extension of the transformational possibilities of the sentences introduced in junior high school. Next the teacher prepared a paragraph from which all modifying phrases, clauses, and words had been removed. The difficulty of the paragraph was gauged to the students' ability level.

In the first revision students added one-word modifiers and were dissatisfied with the flat, immature sentences. In the second revision various types of phrases and clauses were inserted. Students could easily grasp the difference between the first revision, a bare style with a thin texture; and the final version, a mature style with a precise vocabulary.

During the three to four days devoted to this unit of study, the students then wrote original paragraphs in the two versions described above ("bare style" and "mature style").

Professor Francis Christensen has worked out an effective way to teach similar stylistic concepts based on the idea of levels in sentences. (Consult Francis Christensen, "A Generative Rhetoric of the Sentence", in *Notes Toward A New Rhetoric*, Harper and Row, 1967.)

The less able students had short, but frequent experiences in building sentences. These exercises were conducted in class under supervision where the teacher was available to offer advice and criticism. Pertinent instruction was given and writing was improved.

EXPANDING KERNEL SENTENCES

Grade Ten

A quick review of the basic distinctions between kernel (or basic) sentences and sentence transforms (derived sentences) will be needed, for many of the grammar accretions at the senior high school level are built upon these concepts. A kernel sentence is most easily described as a *simple active declarative* sentence (using the term declarative in the traditional sense), as it stands alone without expansion or modification (except in the predicate adjective following *be* and the linking verbs). A kernel sentence of a particular pattern is the simplest of its kind. The following are kernel sentences:

The train hit the blockade.
The girl is tall.
He bought an automobile.
Don't feel bad.

To these and other kernel sentences the various transformation rules may be applied in order to produce an infinite variety of sentences. For example, to the active declarative sentence "The train hit the blockade" the passive transformation rule may be applied to yield, "The blockade was hit by the train." The passive morpheme {by + Ps V} may be applied to the phrase-structure rule for transforming a basic active declarative kernel to the passive.

To provide additional practice in constructing various kinds of sentences, the teacher may give students copies of the following phrase-structure rules and ask them to construct original sentences that conform to each different rule:

NP + VP
NP + Aux + Verb
NP + Aux_1 + Aux_2 + Verb
NP + Vt + Aux_2 + Verb
NP + pres + have + en + Verb

The preceding list of formulas is only a partial account of the kinds of sentences the senior high school student will be able to write.

TEACHING A LESSON IN PARALLEL STRUCTURE

Grade Eleven

The teacher began this lesson by reviewing with the class what they recalled about the principle of coordination. In the tenth grade they had practiced coordination of words by arranging them in series, and by coordinating words in kernel structures, as in compound subjects, compound verbs, and compound objects of verbs. They recalled how kernel sentences could be united by means of coordination, as in "Tom and Mary brought in the groceries, arranged the packages on the shelves, and put the perishable foods in the refrigerator." They perceived that in this sentence whole VP groups were arranged in a series just as words are arranged in a series. The teacher allowed time for experiments in constructing series of NP's and VP's to combine kernel statements into more condensed sentences.

The lesson continued with the next challenge: Who can make a sentence with prepositional phrases in a series? A student offered: "I saw a sports car with bucket seats, with a long, low body, and with wire wheels." Another wrote on the board: "In front of the house, alongside the garage, and beside the driveway were well-tended flower beds filled with bright colors." Some time was allowed for further illustrations of prepositional phrases in series.

The next stage of the lesson was to lead students to suggest other kinds of phrases that could be used in series. With some help from the teacher they developed these structures:

Participles: Having cleaned up my room, done my chores, and packed a lunch, I set out for the beach with Tom and Bill.

Falling off a ledge, splashing in the sunshine, and gurgling among the rocks, the little brook was a welcome sight on a hot day.

Infinitives: To work hard, to stick at it, to get things done is a virtue much admired.

Jane decided the next step was to measure the goods, lay out the pattern, and cut the material in the most economical way.

Gerunds: Taking a quick breath, bracing himself, and plunging forward, Tom snatched the running child from the path of the truck.

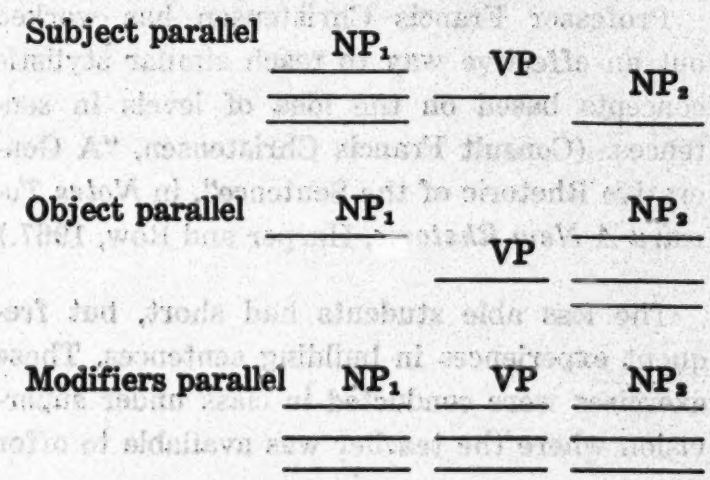
My favorite sports are swimming, golfing, and playing tennis.

Absolutes: The skier lunged forward, arms outspread, knees bent, body forward in a beautiful figure of controlled strength.

All conditions having been met, the day settled, and the plans approved, the committee adjourned at five o'clock.

After practice in writing sentences using the various kinds of phrases in series, the teacher mentioned that a later lesson would carry the same patterns forward, using clauses in series in the same manner that phrases had been employed. The lesson was summarized by discussion of and answers to these questions:

- How many words may be used in a series? (As many as the meaning and style of the sentence call for.)
- Where in a sentence may words in series be used? (As subjects, verbs, objects, adjectives, adverbs, and objects of prepositions.)
- May phrases be used in series in the same manner that words are used? (Yes.)
- What is meant by a parallel structure? (The same pattern repeated in any part of a sentence.)
- How may parallel structure be represented by a diagram? The students drew these illustrations for $NP_1 + VP + NP_2$:



• What is the important thing to remember about parallel structure? (To keep the series truly parallel, that is, to employ only one grammatical structure in a series.)

PARAGRAPH STRUCTURE AND EXPANSION

Grade Eleven

Following are examples of each of the two basic kinds of paragraphs:

Coordinate Sequence Paragraph

1 This is the essence of the religious spirit — the sense of power, beauty, greatness, truth infinitely beyond one's own reach, but infinitely to be aspired to.
2 It invests men with a pride in a purpose and with humility in accomplishment.
2 It is the source of all true tolerance, for in its light all men see other men as they see themselves, as being capable of being more than they are, and yet falling short, inevitably, of what they can imagine human opportunities to be.
2 It is the supporter of human dignity and pride and the dissolver of vanity.
2 And it is the very creator of the scientific spirit; for without the aspiration to understand and control the miracle of life, no man would have sweated in the laboratory or tortured his brain in the exquisite search after truth.

(Dorothy Thompson)

Subordinate Sequence Paragraph

1 The process of learning is essential to our lives.
2 All higher animals seek it deliberately.
3 They are inquisitive and they experiment.
4 An experiment is a sort of harmless trial run of some action which we shall have to make in the real world; and this, whether it is made in the laboratory by scientists or by fox cubs outside their earth.
5 The Scientist experiments and the cub plays; both are learning to correct their errors of judgment in a setting in which errors are not fatal.
6 Perhaps this is what gives them both their air of happiness and freedom in these activities.

(J. Bronowski)

In this subordinate sequence every added sentence may, and will very likely employ a different method. There is no limit to the number of levels and the lists of methods one may use in discursive writing to develop or support a topic. The more unusual mixed sequence is included in the following examples:

Mixed Sequence Based on Subordinate Sequence

1 The purpose of science is to describe the world in an orderly scheme or language which will help us to look ahead.
  2 We want to forecast what we can of the future behavior of the world; particularly we want to forecast how it would behave under several alternative actions of our own between which we are usually trying to choose.
    3 This is a very limited purpose.
      4 It has nothing whatever to do with bold generalizations about the universal workings of cause and effect.
      4 It has nothing to do with cause and effect at all, or with any special mechanism.
      4 Nothing in this purpose, which is to order the world as an aid to decision and action, implies that the order must be of one kind rather than another.
        5 The order is what we find to work, conveniently and instructively.
        5 It is not something we stipulate; it is not something we can dogmatize about.
        5 It is what we find; it is what we find useful.

(J. Bronowski)

Mixed Sequence Based on Coordinate Sequence

1 This is a point so frequently not understood that it needs some dwelling on.
  2 Consider how difficult it is to find a tenable argument that *thrown*, say, is intrinsically better than *throwed*.
    3 We can hardly say that the simple sound is better.
      4 For if it were, we would presumably also prefer *rown* to *rowed*, *hown* to *hoed*, *strown* to *strode*, and we don't.
    3 Nor can we argue convincingly that *throwed* should be avoided because it did not occur in earlier English.
      4 Many forms which occurred in earlier English cannot now be used.
        5 As we mentioned earlier, *holp* used to be the past tense form of *help*; *helped* was incorrect.
        5 But we could not now say "He holp me a good deal."
  2 As for "me and Jim," the statement that *I* should be used in the subject position begs the question.
    3 One can ask why *I* should be the subject form, and to this there is no answer.
      4 As a matter of fact, *you* was at one time the object form of the second person plural, *ye* being the subject form.
      4 But no one objects now to a sentence like "You were there."

(Paul Roberts)

A DEMONSTRATION UNIT ON THE STRUCTURE OF THE PARAGRAPH

Grade Eleven

Although expository writing had been stressed in class, the teacher wished to introduce descriptive, interpretive, and persuasive paragraphs and to make students cognizant of their structural differences. Instead of devoting a great deal of time to teaching the various traditional ways of developing paragraphs, emphasis was placed upon only a few important concepts fundamental to most paragraph writing; the development and organization of ideas was especially stressed.

The paragraph was defined in class as a structured sequence of sentences related to one another by coordination and subordination. If the first sentence of a paragraph is the topic sentence, the second is quite likely to be a comment on the topic sentence or a development of it; this second sentence will then be subordinate to the first. The third sentence may be coordinate with the second sentence or subordinate to it. The fourth sentence may be coordinate with either the second or third (or both if they themselves are coordinate) or subordinate to the third, and so on. A sentence that is not coordinate with any sentence above or subordinate to the immediately preceding sentence, breaks the thought sequence. (A helpful reference is Francis Christensen's "A Generative Rhetoric of the Paragraph," *College Composition and Communication*, October, 1965.)

In teaching the paragraph, the teacher led the students to an understanding of the rhetorical and grammatical devices which bring about paragraph coherence. The proper use of parallel structures had already been mentioned as an aid to paragraph congruity in the coordinate sequence paragraph. Another example was the moving of a phrase or subordinate clause to the beginning of a sentence to serve as a transition. For example: "He was advised to return home as rapidly as possible. Traveling at top speed, he was able to make the trip in less than an hour." Other method , employing the use of transitional words or phrases, repetition, etc., were also practiced.

The following projects in writing paragraphs were developed in the eleventh grade:

Students wrote written reports on a personal observation; these were written from an objective and purely descriptive point of view. Later, in an impromptu paragraph, students wrote their impressions of this experience, employing sensory perception. The teacher read selected samples in class. This initial writing was revised and improved with the study of the paragraph developed by a structured sequence of sentences. The irrelevant details which clutter many paragraphs were reduced noticeably.

APPLICATION OF SEMANTICS TO THE STUDY OF ENGLISH POETRY

Grade Eleven

Before requiring students to do specific assignments and activities in this area, the teacher should review with the students some main concepts of semantics.

Context is a determining factor in the semantics of poetry and must not be overlooked. After the teacher and students have discussed semantics in general, the following assignments may be used:

Trace, in various poetic selections, the meaning of a particular word such as *night*. Compare the different meanings. How does the poet's interpretation of the word *night* compare or contrast with the dictionary meaning or meanings. Might one person's interpretation of the word *night* differ from another's? Why? Does the word *night* ever seem to have the same meaning in one poem that it does in any of the other poems under consideration? If so, in which ones?

Here are some lines of poetry including the word *night* around which a class discussion might evolve:

- Receive what cheer you may:
  The *night* is long that never finds the day.
  (William Shakespeare, *Macbeth*)
- Do not go gentle into that good *night*,
  Old age should burn and rave at close of day . . .
  (Dylan Thomas, "Do Not Go Gentle Into That Good Night")

- Fear death? . . .
  The power of the *night,* the press of the storm, the post of the foe . . .
  (Robert Browning, "Prospice")
- Eyes the shady *night* has shut
  Cannot see the record cut . . .
  (A. E. Housman, "To An Athlete Dying Young")
- She walks in beauty, like the *night*
  Of cloudless climes and starry skies . . .
  (Lord Byron, "She Walks in Beauty")

One particular class did a study of poetic excerpts containing the word *heart.* Students were given these directions: "Reread the entire poem in your text; use the following questions to increase your understanding."

- What does *heart* mean in each piece of poetry?
- Is the word a symbol of something else? If so, what does it symbolize?
- Does the word *heart* help to set the tone of the poem?
- How does the context of the poem affect the meaning of the word *heart?*
- Does the context perform in a simple or complex way?
- Must the entire poem be considered a relevant context?
- How does your interpretation of the meaning of *heart* in each selection compare with dictionary meaning or meanings?
- Does the word *heart* ever seem to have the same meaning in one poem that it does in any of the other poems considered here?
- Does your personal philosophy or way of life in any way control the meaning that *heart* conveys in any of these passages?

The following poems were studied by the students in this exercise:

- False face must hide what the false *heart* doth know.
  (William Shakespeare, *Macbeth*)
- My *heart* leaps up when I behold
  A rainbow in the sky.
  (William Wordsworth, "My Heart Leaps Up")
- And thus together yet apart,
  Fettered in hand, but joined in *heart.*
  (Lord Byron, "The Prisoner of Chillon")
- I will arise and go now, for always night and day
  I hear lake water lapping with low sounds by the shore;
  While I stand on the roadway, or on the pavements gray,
  I hear it in the deep *heart's* core.
  (W. B. Yeats, "The Lake Isle of Innisfree")
- Under the new-made clouds and happy as the *heart* was long . . .
  I ran my heedless ways . . ."
  (Dylan Thomas, "Fern Hill")
- Near them, on the sand,
  Half sunk, a shattered visage lies, whose frown,
  And wrinkled lip, and sneer of cold command
  Tell that its sculptor well those passions read
  Which yet survive, stamped on those lifeless things,
  The hand that mocked them, and the *heart* that fed . . ."
  (Percy Bysshe Shelley, "Ozymandias")

This kind of activity may be carried out with any number of words as they appear in different poetic contexts such as: *time, sleep, dawn,* etc.

SUGGESTED ACTIVITIES FOR VOCABULARY STUDY

Grade Ten Through Grade Twelve

- As an individual project (perhaps for extra credit) some students may wish to adopt the "word-a-day" plan. Words learned should be those encountered frequently in speaking, listening, reading and writing.
- The teacher and students make lists of words in which accentuation differs from the normal English pattern; they then conduct pronunciation drills and learn the meanings of the unfamiliar ones. (This is often a good time to review diacritics.)
- Give students a list of commonly confused homonyms to pronounce and define:
  accept, except
  adapt, adopt
  advice, advise

conscience, conscious
council, counsel, consul
desert, dessert
already, all ready
coarse, course
principle principal

- Demonstrate how words may be changed to mean "a person" or "one who" by adding the suffixes *-er, -or, -ist, -ian,* etc. Students should then be given practice in this kind of linguistic manipulation.

  Example: Operate — operator
  special — specialist

- Assign a theme or composition in which students will produce a full discussion of connotative and denotative meanings of words. The findings of these reports may be discussed in class.
- As much practice as possible should be given with synonyms, antonyms and changes in word roots using affixes (prefixes and suffixes).
- Students may be given worksheets containing terms that have come from the names of people, places, events, etc. Students will use a variety of reference sources to ascertain the origins of these words.
- Students may compile lists of archaic, obsolete, and rare words in the English language. A similar thing may be done with words having variant spellings.
- The teacher may assign an essay (in class, or as homework) on "The Personality of Words" or on some similar topic. In this essay students are to include information that proves that words, like people, have their own biographies and personalities.
- Students may choose to write narratives containing dialogue that reflects contrasting or various levels of usage.
- Students may write themes describing the language peculiar to a job they have held. This may apply particularly to jobs such as clerking in a grocery store, working as at waitress or service station attendant, or helping in camping, recreational activities, or in community volunteer work.
- Students may wish to compile their written work on vocabulary and other phases of language study into a permanent notebook.

DIALECTS, LEVELS OF USAGE AND THE HISTORICAL STUDY OF LANGUAGE

Grade Twelve

One teacher introduced the following lesson in dialect study by asking these questions: What are social dialects? Are there social dialects in the United States? Students may read a variety of sources in order to answer these questions. As a class activity, teacher and students may:

- Contrast cultivated and uncultivated dialects.
- Ascertain certain implications for differences in vocabulary and usage.
- List a number of forces that keep dialect variations small.

(Some of this material may be covered by oral and/or written reports, or in some form of group discussion.)

Some teachers have found that the use of worksheets such as the one below provides needed practice in identifying levels of usage:

blurb	_____	sooth	_____
hollered	_____	completed	_____
erst	_____	swell	_____
stunt	_____	cuss	_____
snafu	_____	anyways	_____

Students should be encouraged to compare the opinions of different dictionaries.

Another teacher found that consideration of the comparisons below could lead to a unit on meaning shifts:

amateur — lover	companion — bread sharer
school — leisure	biceps — two heads
doctor — teacher	scar — fireplace
diet — way of living	jewel — joke, jest, sport
muscle — little mouse	boudoir — room for pouting or sulking
uncouth — unknown, strange	

Still another teacher organized a class into committees or teams to determine the linguis-

tic structure of the community. Three types of dialect identification were explored:

- Dialects influenced by foreign languages that are native:
  - Scandinavian-American English
  - German-American English
  - Irish-American English
  - Italian-American Engilsh
  - French-American English
  - Spanish-American English and others
- Social and occupational dialects:
  - Industrial (within the laboring community)
  - Professional (within the intellectual and educated segment)
  - Speech differences that are probably racial in origin
  - Rural (the speech of those separated from urban areas)
- Regional dialects of the state and of the United States:
  - Eastern
  - Northern
  - Southern
  - Midland

(The teacher will work out in advance with students the proper procedure for gathering linguistic data of this kind.)

The following is a list of techniques and devices that were used in gathering linguistic data in connection with this unit on dialects:

- Library research for historical information on language and dialects
- A community survey (Chamber of Commerce)
- The interview
- Individual and team contacts with members of the community
- The tape recorder for collecting vocal evidence

A UNIT ON THE HISTORY OF THE ENGLISH LANGUAGE

Grade Twelve

One teacher found that this study of the history and development of the English language adds meaning and dimension to the literature read and to student writing. It can help senior high school students develop a curiosity about word origins and an appreciation for the beauty of language. The teacher may devote as many as five class periods to this unit of work.

First and Second Days

As an introduction to *Beowulf,* several lectures are given (with outlines for the students) on the origins of English. Begin with 2,000 B.C. and discuss the ideas that linguists have concerning the eastern and western branches of Proto-Indo-European and the origin of the Germanic languages. The story of the Celts moving westward and the Roman occupation of the British Isles always interests students. Maps and various visual aids can be used here. Latin and German students are able to contribute many words to the class which illustrate the facts introduced. Many of the students have some knowledge of the Angles, Saxons, and Jutes from history classes. This presentation of the background of the English language leads to *Beowulf* as an example of Old English and of the conduct and thought of the period. Students enjoy hearing a short portion of *Beowulf* read in Old English. Several recordings of *Beowulf* are readily accessible. (National Council of Teachers of English, *Beowulf,* read in Old English by Harry Morgan Ayres; *Beowulf and Chaucer,* Lexington Records No. 5505; *Beowulf and Other Poetry* in Old English by Bessinger. Caedmon Records No. 1161.) Two films are available: "English Language, How It Changes," and "English Language, Story of Its Development." (Both are available at the University of Wisconsin Bureau of Audio-Visual Materials.)

Third Day

Contributions to Present-Day English from Anglo-Saxon. (Consult p. 423 of this curriculum.)

It is not only in vocabulary that this kinship with Old English is shown, but also in the very structure of sentences. Latin students can explain the elaborate declensions of nouns and conjugations of verbs to emphasize how much simpler current English word forms are. Various factors may be presented that lead to reduction of inflections. A good example of this long process of simplification may be found in the forms of irregular verbs. (Other examples may be found on p. 426 of this curriculum.)

Explain that the contributions from other

languages were chiefly from the Danes, who finally occupied the northeast half of England, and from Latin, which accompanied Christianity to England, and naturally introduced many church terms.

The Danes supplied many sea terms and place names. The names of about six hundred towns in the east of England still end in *by*, Danish for *town*, and the same word is preserved in *bylaw*. From the Danes came the tendency to put a strong accent on the first syllable and slur over the vowels in following syllables. This characteristic of English speech is called the "law of recessive accent." Words later developed from a tongue with quite a different accent system, like that of French, often became Anglicized by a shift in accent as well as changes in sound, The French word *quantité*, equivalent to the English *quantity*, is an example.

(Here the teacher may present a list of words, place names, towns in England to promote class discussion.)

Fourth Day

As a sidelight on language and language changes, explain that expressing an idea by compounding is a feature of Old English and is still in active operation in modern English. Words are joined by a hyphen, and then years later, perhaps, the hyphen is dropped and the two words are fused into one. Thus, the word *lighthearted;* but *light-footed* still retains its hyphen.

Have the class make a list of the compound words in *Beowulf*. Students are interested to know that sports reporters are especially fond of coining such words to give variety to their style (e.g., whitewash, shut-out, touchdown).

Fifth Day

Following the study of Chaucer and Sir Thomas Mallory's *Morte d'Arthur*, present several changes in the growth of English:

- Caxton and the invention of printing
- Wycliff's translation of the Bible and its influence
- The reasons why many modern English words have "unphonetic" spellings

Link the following suggestions for discussion to break down mere routine thinking and to maintain interest:

- What three languages were running parallel in England after the Norman Conquest? How did they tie up with the social classes of that day?
  (This is a good place to introduce the famous Gurth-Wamba conversation in *Ivanhoe*. If a few have read the book, or if the class studied the book in junior high school, review it by having two students read aloud the short dialogue near the end of Chapter I.)
- Discuss the meaning of *connotation* of words. The following pairs of words may be used:

house	mansion
town	municipality
chivalry	politeness
wonder	miracle

- Explain that words need not be derived from different languages to have different connotations. *Lady* and *woman, horse* and *steed* are all from Old English, yet what differences are suggested in each pair that do not make them completely interchangeable? *Letter* and *epistle* are both from Latin, yet have different connotations. *Chaplain* and *pastor* were both brought into English from French.
- Give some examples of words containing silent letters in today's spelling, of different ways of pronouncing *ough* in words, of other words spelled unphonetically.

When students bring up words whose origins the teacher does not know, some may be appointed to look them up to report to the class.

MATERIALS OF SPECIAL INTEREST IN THE SENIOR HIGH SCHOOL

A pamphlet presenting many of the leading articles on the study of the sentence and the paragraph has been published by the National Council of Teachers of English. Entitled *The Sentence and the Paragraph*, it offers 76 pages of articles including many quoted in this curriculum. Teachers will find this pamphlet very valuable in the development of structure in the writing of upper high school students. It may be ordered from NCTE, 508 South Sixth Street, Champaign, Illinois 61820. This reprint contains the following articles:

- "A Generative Rhetoric of the Sentence" by Francis Christensen.
- "Notes Toward a New Rhetoric" by Francis Christensen.
- "A Generative Rhetoric of the Paragraph" by Francis Christensen.
- "A Tagmemic Approach to Paragraph Analysis" by A. L. Becker.
- "A Discourse-Centered Rhetoric of the Paragraph" by Paul C. Rodgers, Jr.
- "Symposium on the Paragraph" by Christensen, Becker, Rodgers, Miles, and Karrfalt.

For helpful ideas for teaching derived from research, senior high school teachers are referred to the series of Research Reports published by the National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois 61820. These are clearly written, and in addition to the central content, have on the inside front cover a summary of the questions asked by the study, and on the inside rear cover a summary of the most important findings. The following reports are now available:

No. 1 *The Language of Elementary School Children* by Walter Loban. ($1.25)

No. 2 *The Responses of Adolescents While Reading Four Short Stories* by James R. Squire. ($1.25)

No. 3 *Grammatical Structures Written at Three Grade Levels* by Kellogg W. Hunt. ($1.75)

No. 4 *An Examination of the Attitudes of NCTE Toward Language* by Raven McDavid. ($1.25)

No. 5 *Problems in Oral English* by Walter Loban. ($1.75)

No. 6 *The Effect of Transformational Grammar on the Writing of Ninth and Tenth Grades* by Donald R. Bateman and Frank T. Zidonis. ($1.00)

No. 7 *Responses of College Freshmen to Three Novels* by James R. Wilson. ($1.00)

BIBLIOGRAPHY: SECONDARY

BOOKS

ALLEN, HAROLD B., ed. *Readings in Applied English Linguistics*, sec. ed. New York: Appleton-Century-Crofts, Inc., 1964.

_____, VERNA NEWSOME, THOMAS WETMORE, HELEN THROCKMORTON, and ENOLA BORG. *New Dimensions in English*. Wichita, Kansas: McCormick-Mathers Publishing Co., Inc., 1966.

ANDERSON, WALLACE L., and NORMAN C. STAGEBERG, eds. *Introductory Readings on Language*. Chicago: Holt, Rinehart and Winston, 1962.

Annotated Index to the English Journal 1944-1963. The section on Linguistics beginning on page 150. Champaign, Illinois: National Council of Teachers of English, 1964.

BACH, EMMON. *An Introduction to Transformational Grammars*. New York: Holt, Rinehart and Winston, 1964.

BAUGH, ALBERT C. *History of the English Language*, 2nd ed. New York: Appleton-Century-Crofts, Inc., 1957.

BLOOMFIELD, LEONARD. *Language*. Chicago: Holt, Rinehart and Winston, 1933.

BRYANT, MARGARET. *Functional English Grammar*. Chicago: D. C. Heath and Co., 1960.

BUCHANAN, CYNTHIA D. *A Programmed Introduction to Linguistics: Phonetics and Phonemics*. Chicago: D. C. Heath and Co., 1963.

CHOMSKY, NOAM. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: The M.I.T. Press, 1965.

_____. *Syntactic Structures*. The Hague: Mouton and Co., 1957.

CHRISTENSEN, FRANCIS, *Notes Toward A New Rhetoric: Six Essays for Teachers*. New York: Harper and Row, Publishers, 1967.

CONLIN, DAVID A. *Grammar for Written English*. Geneva, Illinois: Houghton Mifflin Co., 1961.

CURME, GEORGE O. *English Grammar*. New York: Barnes and Noble, 1947.

_____. *Parts of Speech and Accidence*. Chicago: D. C. Heath and Co., 1935.

_____. *Syntax*. Chicago: D. C. Heath and Co., 1931.

DEAN, LEONARD F., and KENNETH G. WILSON, eds. *Essays on Language and Usage*, sec. ed. New York: Oxford University Press, 1963.

DINGWELL, WILLIAM ORR. *Generative Transformational Grammar*. A Bibliography. Washington, D. C.: Center for Applied Linguistics, 1965.

Emerging Outlines of a New Rhetoric. Published by Wisconsin Council of Teachers of English. Milwaukee, Wisconsin: University of Wisconsin—Milwaukee, 1966.

FRANCIS, W. NELSON. *The English Language: An Introduction*. New York: W. W. Norton and Co., 1965.

_____. *The Structure of American English*. New York: The Ronald Press, 1958.

FRIES, CHARLES C. *The Structure of English*. Chicago: Harcourt, Brace and World, Inc., 1952.

_____. *American English Grammar*. New York: Appleton-Century-Crofts, Inc., 1940.

FUNK, WILFRED. *Word Origins and Their Romantic Stories*. New York: Grosset and Dunlap, Inc., 1954.

GLEASON, H. A., JR. *An Introduction to Descriptive Linguistics*. Chicago: Holt, Rinehart and Winston, 1961.

_____. *Linguistics and English Grammar*. Chicago: Holt, Rinehart and Winston, 1965.

GUTH, HANS P. *English Today and Tomorrow*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964.

HALL, ROBERT A., JR. *Introductory Linguistics*. Philadelphia, Pennsylvania: Chilton Books, 1964.

_____. *Linguistics and Your Language*, 2nd rev. ed. New York: Doubleday and Co., 1960.

HATHAWAY, BAXTER. *A Transformational Syntax*. New York: The Ronald Press, 1967.

HILL, ARCHIBALD. *Introduction to Linguistic Structures*. Chicago: Harcourt, Brace and World, Inc., 1958.

HOGAN, ROBERT F., ed. *The English Language in the School Program*. National Council of Teachers of English. Champaign, Illinois, 1966.

JESPERSEN, OTTO. *A Modern English Grammar on Historical Principles*, 7 vols. Copenhagen: Einar Munksgaard, 1909-1949.

_____. *Essentials of English Grammar*. Chicago: Holt, Rinehart and Winston, 1933.

_____. *The Philosophy of Grammar*. London: C. Allen and Unwin, 1924.

KATZ, JERROLD, and PAUL M. POSTAL. *An Integrated Theory of Linguistic Descriptions*. Cambridge, Massachusetts: M.I.T. Press, 1964, (Research Monograph, No. 26).

LEES, ROBERT B. *The Grammar of English Nominalization*. Bloomington, Indiana: Center in Anthropology, Folklore, and Linguistics, 1960.

LLOYD, DONALD J., and HARRY R. WARFEL. *American English in Its Cultural Setting*. New York: Alfred A. Knopf, 1956.

LONG, RALPH B. *The Sentence and Its Parts*. Chicago: The University of Chicago Press, 1961.

MALSTROM, JEAN LOUISE. *Language in Society*. New York: Hayden Book Co., 1965.

MARCKWARDT, ALBERT H. *Introduction to the English Language*. New York: Oxford University Press, 1942.

MYERS, L. M. *American English: A Twentieth Century Grammar*. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1952.

NEWSOME, VERNA L. *Structural Grammar in the Classroom*. Wisconsin Council of Teachers of English. Milwaukee, Wisconsin: University of Wisconsin—Milwaukee, 1961.

OGDEN, CHARLES KAY, and I. A. RICHARDS. *The Meaning of Meaning*. New York: Harcourt, Brace and World, Inc., 1963.

PACKARD, VANCE O. *The Hidden Persuaders*. New York: D. McKay Co., 1957.

POSTMAN, NEIL, HAROLD MORINE, and GRETA MORINE. *Discovering Your Language*. Chicago: Holt, Rinehart and Winston, 1963.

POUTSMA, H. *A Grammar of Late Modern English*. Groningen: P. Noordhoff, Part I, 2nd ed., 1928-29; Part II, 1926.

PYLES, THOMAS. *Origins and Development of the English Language*. Chicago: Harcourt, Brace and World, Inc., 1964.

ROBERTS, PAUL. *English Sentences*. Chicago: Harcourt, Brace and World, Inc., 1962.

_____. *English Syntax*. Chicago: Harcourt, Brace and World, Inc., 1964.

_____. *Patterns of English*. Chicago: Harcourt, Brace and World, Inc., 1965.

_____. *The Roberts English Series* (Grades 3-9). Chicago: Harcourt, Brace and World, Inc., 1966.

_____. *Understanding English*. New York: Harper and Row, Publishers, 1958.

_____. *Understanding Grammar*. New York: Harper and Row, Publishers, 1954.

_____, and SYRELL ROGOVIN. *Modern English Sentence Structure*. New York: Random House, Singer, 1964.

SCHAB, WILLIAM. *Guide to Modern Grammar and Exposition*. New York, Harper and Row, 1967.

SEARLES, JOHN R. *Structural and Traditional Grammar: Some Uses and Limitations*. Published by Wisconsin Council of Teachers of English. Milwaukee, Wisconsin: University of Wisconsin—Milwaukee, 1965.

The Sentence and the Paragraph. Articles on Rhetorical Analysis from College Composition and Communication, and College English. Champaign, Illinois: National Council of Teachers of English, 1963, 1965, and 1966.

SLEDD, JAMES. *A Short Introduction to English Grammar*. Chicago: Scott, Foresman and Co., 1959.

_____, and WILMA R. EBBITT. *Dictionaries and* That *Dictionary*. Chicago: Scott, Foresman and Co., 1962.

STAGEBERG, NORMAN C. *An Introductory English Grammar* (with a chapter on transformational grammar by Ralph Goodman). Chicago: Holt, Rinehart and Winston, 1965.

SULLIVAN, M. W. *Programmed Grammar*. New York: McGraw-Hill Book Co., 1962.

THOMAS, CLEVELAND A. *Language Power for Youth*. New York: Appleton-Century-Crofts, Inc., 1955.

THOMAS, OWEN. *Transformational Grammar and the Teacher of English*. Chicago: Holt, Rinehart and Winston, 1965.

TRAGER, GEORGE L., and HENRY LEE SMITH, JR. *An Outline of English Structure*. New York: Columbia University Press, 1961.

WALPOLE, HUGH R. *Semantics, The Nature of Words and Their Meanings.* New York: W. W. Norton and Co., 1941.

WHITEHALL, HAROLD. *Structural Essentials of English.* Chicago: Harcourt, Brace and World, Inc., 1956.

WILLIAMS, RALPH M. *Phonetic Spelling for College Students.* New York: Oxford University Press, 1960.

ZAANDVOORT, R. W. *A Handbook of English Grammar.* London: Longmans, Green, 1957.

ARTICLES

BEAR, D. E. "Developing the Grapheme Phoneme Relationship." *Education,* 86 (November, 1965).

BECKER, A. L. "A Tagmemic Approach to Paragraph Analysis." *The Sentence and the Paragraph.* Publication of NCTE and CCCC, Champaign, Illinois: 1966.

BREND, RUTH M. "High-Level Structures in Language." *The 1964 Conference Papers of the Association of Teachers of English as a Second Language.* New York: The National Association for Foreign Student Affairs (March, 1965).

CHOMSKY, NOAM. "The Current Scene in Linguistics." *College English,* 27 (May, 1966).

CHURCH, FRANK C. "Stress-Terminal Patterns: Intonation Clues to Punctuation." *English Journal,* 56 (March, 1967).

DINGWELL, WILLIAM ORR. "Transformational Grammar: Form and Theory." *Lingua,* 12 (1963).

_____. "Transformational Generative Grammar and Contrastive Analysis." *Language Learning,* 14 (1964).

FILLMORE, CHARLES J. "The Position of Embedding Transformations in a Word." *Word,* 19 (August, 1963).

GASKIN, J. R. "What Is Linguistics?" *High School Journal,* 49 (January, 1966).

GLEASON, H. A., JR. "What Grammar?" *Harvard Educational Review,* 34 (Summer, 1964), 35 (Fall, 1965).

GOVE, PHILIP B. "Usage in the Dictionary." *College English,* 27 (January, 1966).

GRADY, MICHAEL. "Structured Structuralism: Composition and Modern Linguistics." *English Journal,* 54 (October, 1965).

HATFIELD, W. WILBUR. "Helping Students See Their Language Working." *English Journal,* 56 (January, 1967).

HEIMAN, ERNEST. "The Use of Slang in Teaching Linguistics." *English Journal,* 56 (February, 1967).

HUNT, KELLOGG W. "A Synopsis of Clause to Sentence Length Factors." *English Journal,* 54 (April, 1965).

JACOBS, R. A. "A Short Introduction to Transformational Grammar." *Education,* 87 (November, 1965).

MCGUIRE, EILEEN J. "Sentence Building and Transformational Grammar." *English Journal,* 56 (May, 1967).

NATIONAL COUNCIL OF TEACHERS OF ENGLISH. *English Journal,* 52 (May, 1963). The entire issue is devoted to linguistics in the English Classroom.

O'DONNELL, R. C. "Transformational Grammar and High School English." *High School Journal* (January, 1966).

PELTZIE, BERNARD E. "Semantics and Critical Reading." *English Journal,* 55 (September, 1966).

PIKE, KENNETH L. "Grammatical Prerequisites to Phonemic Analysis." *Word,* 3 (1947).

POOLEY, ROBERT C. "Teaching Usage Today and Tomorrow." *English Journal,* 56 (May, 1967).

POSTAL, PAUL. "Constituent Structures: A Study of Contemporary Models of Syntactic Descriptions." *International Journal of American Linguistics,* 30 (1964). Publication No. 30 of Indiana University. A monograph.

_____. "Underlying and Superficial Linguistic Structure." *Harvard Educational Review,* 24 (Spring, 1964).

REYNOLDS, WILLIAM J. "Who's Afraid of Linguistics?" *English Journal,* 55 (September, 1966).

RODGERS, PAUL C., JR. "A Discourse-Centered Rhetoric of the Paragraph." *The Sentence and the Paragraph.* Publication of NCTE and CCCC, Champaign, Illinois: 1966.

SCOTT, CHARLES T. "Some Remarks on the Teaching of Composition." *The 1964 Conference Papers of the Association of Teachers of English as a Second Language.* New York: The National Association for Foreign Student Affairs (March, 1965).

SISTER MARY IMMACULATA. "Generative Grammar." *Catholic School Journal,* 66 (January, 1966).

SMITH, CARLOTTA. "Determiners and Relative Clauses in a Generative Grammar of English." *Language,* 40 (1964).

VIERTEL, JOHN. "Generative Grammars." *College Composition and Communication,* 15 (May, 1964). Reprints, NCTE.

ZIDONIS, F. J. "Generative Grammar, A Report on Research." *English Journal,* 54 (May, 1965).

GLOSSARY OF TERMS

Adjectival — A word or larger form that occupies slots or positions normally occupied by adjectives.

Adverbial — A word or larger form that fills slots or positions normally occupied by adverbs.

Base — A word *base* follows a prefix and precedes a suffix or suffixes. The base of a word is its kernel or root, or the part that carries the burden of its meaning. A sentence base is the same as a sentence kernel.

Complementation — Means the completion of a verb by its object, or a predicate adjective or predicate nominative coming after *be* or a linking verb: "Does he have the necessary materials?" "She is pretty."

Connotation — Different meanings assigned to a word by individuals or groups of particular classes or regions. These meanings are the result of assigning special meanings to the "core" meanings of words.

Denotation — The "core" meaning or usual dictionary definition of a word.

Derivational Suffix — A suffix added to a word that changes its membership from one class to another, i.e., *kind* (adjective) + *-ness*, yields *kindness* (noun).

Determiners — The words *a, an, the, your, our, one, all,* etc., are always determiners and function as a subclass of adjectivals. They usually appear under weakest stress before a nominal, as in *a play, our child.* Some other words may function as determiners, but are not restricted to this class, i.e., *any, another, each, either, some, every, his, her, its,* etc.

Dialect —
1. Any of the regional forms of the standard language: Southern dialect of American English.
2. A manner of speech characteristic of the members of a particular class, trade, or profession: the *jargon* of the teaching profession.
3. A variety of speech distinguished from the standard or literary language by variations of idiom, vocabulary, phonology, and morphology peculiar to a particular region, race, or class.
4. A language developed from an earlier language: The Romance languages are dialects of Latin.

Double-Base Transformations — Those transformations operating upon the string of grammatical elements underlying two or more kernel sentences. Consult the following sections of the curriculum:

Indirect Object Transformation
Objective Complement Transformation
Relative Clause Transformation
Possessive Form Transformation
The Noun Adjunct
Subordinate Clause Transformation
Coordinating Transformation
Correlative Conjunctions
Structures in Series
Introduction to Parallel Structure

Generative Grammar	**A system of grammatical rules that describe the kinds of utterances that may result from the expansion of sentence kernels through the process of addition. This system is sometimes referred to as "Generative Rhetoric" or "Productive Rhetoric."**
Immediate Constituents	**The smaller units into which a larger linguistic structure is divided.**
Inflectional Suffix	**This kind of suffix follows derivational suffixes and often closes the constructions in which it occurs, so that when an inflectional suffix has been added to a form, usually no further suffix will follow. No further suffix may be added to *kindnesses* and *generalized*.**
Intensifier	**A sub-class of adverbials often called *adverbials of degree*, such as *extremely, very, quite*. These usually occur under second or third stress before descriptive adjectivals or before other adverbials.**
Kernel Sentence	**The simplest or smallest basic unit constituting a particular sentence pattern.**
Law of Recessive Accent	**The principle describing the tendency in English to place a strong accent on the first syllable of a word.**
Modification	**The relation between a *head* and a modifier is called *modification*. In a sentence like *the older boy at the table who is eating his lunch*, the word *boy* is the head, and the modifiers are the words *the*, and *older*, the phrase *at the table*, and the clause, *who is eating his lunch*.**
Nominal	**A word or larger form occurring in a position generally occupied by nouns.**
Proto-Indo-European	**The theoretically reconstructed *parent language* of Indo-European and of all the languages descending from it.**
Semantics	**The science or study of meanings of words, as contrasted with the study of sounds or *phonetics*.**
Single-Base Transformations	**Transformations operating upon the grammatical strings that constitute single kernel sentences (questions, negatives, the expletive *there*, requests).**
Slot	**A position in a syntactic construction that may be filled by a particular word class or a specific kind of grammatical entity.**
Transform	**The product of a sentence transformation.**
Transformation	**A rearrangement or expansion of a *basic* or *kernel sentence*. *Transformation rules* are rules which allow or require certain changes in the phrase structure of certain grammatical entities.**
Verbal	**A word or phrase occupying a position typically occupied by verbs.**

INDEX

Advanced Placement, 254

Atmosphere, classroom, 2

Audio-Visual Materials, 19-21, 146-147

Bible, as literature, 15

Bibliography, for teachers: elementary, 59-60, 208-210, 336-339; secondary, 152-157, 271-274, 441-443

Biography, intermediate, 52-53; junior high, 71; senior high, 118-119

Book Reports, 228, 310

Character Writing, 129-130

Choral Speaking, 25, 28

Classification of Words, 359-361; by form, 359; position, 360; derivation, 360; function groups, 361

Classroom Dialect, 304-307, 316-318

Communication and the Mass Media, 277-280

Comparing Literary Selections, 113-114

Composition, development of, 193-196; ideas for, 267-271; samples of, 281-296; mechanics of, 172-174, 196-197

Coordination, 356-358, 391-393, 398-400

Creative Dramatics, 31-32, 47-48; listening and, 24, 79

Creative Poetry, 30-31

Creative Thinking, 175

Description, gaining skill in, 231

Dialects, study of, 304, 316-318, 421-423; defined, 444

Discussion, 218-219

Drama, history of theater, 124; reading of, 130-131

Dramatization, 47, 189-190

Electives, English, 5

Essay, the teaching of, 121; as critical reading, 109

Evaluation, literature: elementary, 58; secondary, 137-138; of books, 142-143

Fairy Tales, 9-11

Fiction, historical, 49; intermediate, 52; junior high, 76-78; senior high, 103-104

Folklore, 11, 15, 53-54, 187

Free Reading, 57; in the classroom, 91

Glossary of Terms, 444-445

Grammar, in composition, 398-405; defined, 298-299; relation to literature, 362-364; relation to writing, 362

Grammar Program, junior high, 341-369; high school, 398-405; sustaining interest in, 361

Grammaticality, 430

History of the English Language, defined, 302; development of, 423-430; unit on, 438-439

Humanist, characteristics of, 1

Humanities, definition, 1

Humanities in Literature, 1

Humor, in the classroom, 72; in poetry, 84-86; in criticism, 88

Imagination, learning through, 183

Immediate Constituents, 341

Individual Differences, 35, 63-64, 213, 236-237

Interest, in books, 53; in grammar, 361

Interviewing, 191, 206

Jargon, 372

Journalism, program in, 275-280; news writing, 256

Kernel Sentences, 342-343; patterns of, 343; expansion of, 431; teaching of, 344-348, 374-376

Language Concepts, primary, 303; intermediate, 315; junior high, 339-340; senior high, 397-398

Language, origin of, 372-373

Language Patterns, 307-308, 318-320

Language Program, 297-445; terms, 298-302; primary, 303-315; intermediate, 315-337; junior high, 338-396; senior high, 397-443

Letter Writing, 177, 232

Levels of Ability, 4

Library, and teaching of literature, 139-152; elementary, 139-145; secondary, 146-152

Listening, main ideas, 22; growth in, 167-168, 170; teaching of, 179

Literature Program, characteristics of good, 9-11; primary, 9-34; intermediate, 35-60; junior high, 62-92; senior high, 92-157

Literature and the Advanced Learner, 87-92

Literature and the Average Learner, 70-80

Literature and the Slow Learner, 81-86

Literature, reasons for teaching, 3

Materials of Special Interest, junior high school, 396; high school, 440

Mechanics, written expression, 172-174, 249-250; defined, 301

Morphology, defined, 300; morpheme, 315, 340

Motivation, reading, 148-149

Mythology, 264-266

Non-Fiction, articles and narratives, 258-259; essay, 109, 121; satire, 109-111

Notetaking, 201

Novel, the historical, 119-120; structure in, 127-128; vocabulary in, 128-129

Nursery Rhymes, 12

Observation, skill in, 232, 262-264

Oral Reports, 116, 191

Organization, English programs, 5-11

Pantomine, 79, 328, 332

Paragraph Structure, 435

Parallel Structure, in sentences, 402; the teaching of, 432-434

Parliamentary Procedure, 192, 219

Parts of Speech, 393-396

Penmanship, 198

Phonology, defined, 299-300

Playwriting, 202

Poetry, intermediate grades, 50-52, 54-55; junior high, 75-76; high school, 116-118, 126; teaching of, 37-39, 73-75, 89-90; theme in, 133-134; memorization of, 46, 104; writing, 222

Prose, 45

Public Speaking, 219-220

Punctuation, 225-226

Puppets, use of, 32, 186-187

Reading, motivation, 148-149; reporting on, 149-152

Reading Aloud, 217-218

Reading Lists, primary, 12-15; intermediate, 39-41; junior high, 64-69; high school, 93-101, 124-127, 132

Reference Materials, use of, 233

Remedial Instruction in Reading, 61

Rhyme, learning to use, 185-186

Satire, 109-111

Semantics, defined, 302; study of, 311, 323-325, 368, 371, 407-419, 435-436

Sensory Impressions, in learning, 177-178; in writing, 259-260, 264

Sentence Modifiers, 358-359

Sentence Structure, 312-314, 325, 329-331, 373; growth in, 381; unit on, 431

Sequence, in teaching literature, 9; in story, 431; in story telling, 24-25

Shakespearean Drama, 92, 107-108, 121-123, 255-256

Short Story, 111-113, 120-121

Slang, 372

Speaking and Listening, growth through, 21-22

Speaking and Writing Program, 159-296

Speech, nature and importance of, 159-161; teachers' speech, 161; defects, 192; objectives, 215; activities, 217-220, 235, 266

Spelling, 197-198

Stories, pioneer life, 55-56

Story Telling, 18; creative, 175-176

Structural Expansion, in composition, 405; in paragraphs, 433-434

Subordination, 400-404

Syntax, defined, 300-301

Team Teaching, English, 6

Textbooks, selection of, 335

Themes, in poetry, 133-134; in American Literature, 93-94, 134-135; in English literature, 93-94, 135-136; in biography, 118-119

Transformation, 348-359; passive, 351, 381-382; single base, 349-351; do transformation, 349; negative, 350, 364; relative clause, 352-353; deletions, 353-354, 388-391; indirect object, 350; question, 349-350; subordinate clause, 356

Usage, definition, 298, 364; levels of, 437-438; study of, 305, 366. 419-421

Verbs, principle parts of, 378-380; auxiliaries, 347-348, 378-381; tense, 377

Vertical Committee, ix

Vocabulary Building, 308-311, 320-323, 406-407; suggested activities, 367-368, 436-437

Words, study of, 224-225, 367-368

Writing, nature and importance of, 161-163; development of, 171-172, 193-196, 221-223, 244-249; evaluation of, 250-254, 281; argumentation, 247-249; factual, 184; narration, 246, 254; description, 186, 247; editorial, 204

Written Reports, book reviews, 204, 256; news articles, 204